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CONTEMPORARY CHOREOGRAPHERS AT WORK :

A NEW METHOD OF RECORDING THE CHOREOGRAPHIC PROCESS

Marsha Gorbet, B.A. (Hons.): B.A.P.A. (Hons.)

This thesis is submitted to the Council for National Academic Awards in partial fulfillment of the requirements for the degree of Master of Philosophy.

Sponsoring establishment : Middlesex Polytechnic
Collaborating establishment : Ballet Rambert

June 1988

CONTEMPORARY CHOREOGRAPHERS AT WORK :
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M.L. GORBET

This study proposes and develops a new method of recording the working processes of choreographers.

Whilst conventional recording methods, such as notes and video/ audio-taping, have been employed in previous similar research, a search for a recording method unique to this part of the choreographic process has been overlooked. Consequently, the methods used by choreographers to create dances within the context of rehearsals, have remained under-explored.

Proceeding empirically and employing the precepts of ethnography as a guide, this investigation examines the working methods of six professional choreographers in rehearsal. The six choreographers are Robert North, Richard Alston, Micha Berghese, Ian Spink, Edgar Newman and Emlyn Claid. The study is characterized by data-gathering procedures which both derive and evolve from the day-to-day observation of rehearsals.

From the initial stage of recording in which notes and diagrams are employed as data-gathering tools, a range of choreographic activities are isolated, codified, classified and finally systemized into a tabulated format for use during rehearsals. This chart serves to eliminate the need for both notes and the more intrusive recording tools such as cameras and tape recorders, and allows the researcher to capture not only every choreographic activity but also a sense of the progression of the creative process.

The thesis describes the evolution of research procedure and the modification of focus which occurred during the course of the investigation, the systemization of observation and recording, the development of the new recording method from its initial forays into codification through eight versions of the recording chart, and documents and analysis the notes and the changes implemented during the development of the chart

The new recording method is intended to form the basis for further research into the choreographic process, but might be used, as it stands, as an aid in the teaching of choreography students.

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I would like to thank my supervisors David Henshaw and Dr. Elizabeth Goodacre for their guidance, the artistic directors and choreographers of Ballet Rambert, Extemporary Dance Theatre and Mantis for granting me permission to observe rehearsals, and all the dance students, tutors, choreographers and performers who assisted me in the testing of the recording method.

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INTRODUCTION

The dance world has long been marked by certain allegedly indispensable and apparently unshakeable traditions. Some such traditions, despite contributing to the air of mystery so often attributed to the dance, have also, alas, tended to impede its progress.

One such tradition has been the belief that the art of choreography cannot be taught. The would-be choreographer, it has always been maintained, must rise from the ranks of the professional dance company, initially as a skilled dancer with a flair for composition and subsequently, over a period of several seasons, as a fully-fledged maker of dances taught and nurtured only by the intensely creative environment of which he or she has been so long a part.

Whilst this method of establishing new choreographers still prevails in the majority of professional dance companies, the old belief that the art of choreography cannot be taught is dying. In its place a new belief in the teaching of choreography and the value of the formally trained choreographer has ensconced itself in educational establishments and continues to develop and grow.

Over the past decade, formal training in dance composition has been established as an indispensable part of dance education in colleges, polytechnics and dance schools. Practical lessons are backed up by the study of the approaches and methods of individual professional choreographers. Whilst every effort is made to bring choreographers into the educational environment for workshop sessions, opportunities to observe choreographers in rehearsal, creating new works within professional dance companies, remain non-existent.

Neither educators nor their students have ever doubted the value of studying the working methods of professional choreographers.

However, the possibility of such study has been prevented by a long prevailing belief, upheld by the professional dance community, that the part of the choreographic process that takes place in the rehearsal studio, is mysterious and sacred and that it must not be observed or analysed lest the 'magic' be disturbed or even destroyed.

This notion has given rise to the attitude, on the part of many choreographers and artistic directors, that the rehearsal studio should be a secret place, barred to anyone except those directly involved in the creative process.

Consequently, the scrutiny of professional choreographers at work, the results of which might prove the most valuable element in a student choreographer's education, has been effectively prevented. The possibility of developing new appropriate recording methods unique to choreography with which students can analyse both the work of professionals and their own developing skills has, therefore, remained an unexplored avenue of research.

Recently a new trend in filming choreographers at work has emerged, with the advent of such programmes as, for example, the South Bank Show's profiles of such notable choreographers as Merce Cunningham, the Omnibus programmes on the working processes of Janet Smith and Laurie Booth, the educational video, Different Steps produced by Ballet Rambert and the American film, We Make Dances.

These programmes and others like them, whilst sweeping aside the old premise that has shrouded the choreographic process in mystery, have not gone far enough in revealing it. While allowing the choreographers involved to demonstrate their lack of fear in revealing their working methods, they, in part, reinforce the old notion by tempting viewers with a 'taster' of the rigours of rehearsals without exposing the full day to day workings of the process.

In two previous investigations (Kane, 1981 and Beck, 1985) researchers have monitored the choreographic process, gaining continuous access to professional rehearsals. However, both utilized conventional means of recording¹, foregoing attempts to develop new recording methods perhaps more specifically appropriate to the study of choreographing.

The current investigation, having been initially embarked upon with the intention of using ethnographic research methods exclusively to record and analyse the process, soon evolved into a pilot study entirely based on empiricism, with the overriding intention of developing such a recording method.

Professional contemporary choreographers were chosen in preference to classical, 'ethnic' or commercial/show choreographers. This choice was conditioned by two factors.

The first related to the 'participant observation' ethos of ethnographic research, which encourages a degree of informed objectivity such that the researcher may rely on his or her own reactions in order to empathize with the participants. These reactions are normally a result of the researcher having experienced what the participants are experiencing. As the researcher, in this investigation, was more highly trained in Contemporary dance techniques than in Classical or Ethnic techniques, and as the bulk of her experience as a choreographer was in a Contemporary dance mode, it was concluded that participant observation would be best effected through the observation of Contemporary choreographers.

The second factor which conditioned the choice of Contemporary choreographers related to accessibility. As many of the choreographers were, at the outset of research, either working in small or middle-scale

1 Videotapes, audiotapes, long-hand note taking and dance notation were the recording methods used.

companies (e.g. Micha Berghese in Mantis, Emlyn Claid in Extemporary Dance Theatre) or previously had worked in them (e.g. Richard Alston in Strider and Second Stride), it was presumed that, as products of such experimental companies, they would be more agreeable to outside scrutiny than would choreographers who had been sheltered in large-scale companies their entire careers.¹

By the time research focus had shifted completely from the study of the choreographic processes of individuals to the development of a method whereby the choreographic process of any choreographer could be recorded, schedules and time-scales had been established. It was determined that a change of tack to include other than those choreographers already recruited, at this stage, might lead to major disruptions in an investigation already fraught with complications.

By having conducted this study the researcher hopes that the resultant recording method might form the basis both for further refinements and further research into this little explored area of dance.

The following thesis consists of an examination of literature and videos concerned with the choreographic process, the progress of the research embarked upon and the development and analysis of the resultant recording method.

Chapter 1 consists of a survey of dance literature and videos which concern themselves with exploring the choreographic process.

Chapter 2 sets out how the researcher utilized the established research methodology of Ethnography to support and guide the study, and how the new research method while incorporating the principles of ethnography has been specifically designed to record the choreographic process.

1 Indeed, when certain choreographers in this position were approached, they proved most reluctant, and one even flatly refused.

Chapter 3 comprises an account of how the study evolved from its beginning as an attempt to use conventional recording means to monitor and analyse the choreographic process, to the development of an appropriate recording method unique to the study of the process.

Chapter 4 elucidates the development of the recording method itself, from the initial notetaking stage through the development of the chart format.

Chapter 5 explains how the researcher isolated and systemized the three main activities inherent in the choreographic process from their initial emergence during the note taking stage to their incorporation into the new recording method.

Chapter 6 comprises an analysis of the three sets of long-hand notes made while observing the first three choreographers and the design of, and data incorporated into, the eight versions of the new recording method.

Chapter 7, in conclusion, summarizes the progress of the study in the light of the challenges it presented to the researcher, and suggests possible further research and practical uses for the new recording method.

CHRONICLE OF EVENTS DURING THE INVESTIGATION

- MARCH 30, 1982 to APRIL 29, 1982. The researcher observes Robert North choreographing 'Pribaoutki' on Ballet Rambert for 60 hours. The recording methods used are long-hand note-taking, diagrams and sketches of action. The observation begins on the first day of the rehearsal period and continues at every rehearsal, up until the final production week.
- MAY 1982 Due to a fortunate, but unusual, set of circumstances, the researcher attends the premiere of 'Pribaoutki' at The Theatre Royal, Brighton and obtains an extended interview with the choreographer.
- JUNE 1, 1982 to JUNE 20, 1982. The researcher observes Richard Alston choreographing 'Apollo Distracted' on Ballet Rambert for 40 hours. The recording methods used are long-hand note-taking, diagrams and sketches of action. The observation begins on the first day of the rehearsal period but, due to various circumstances, some rehearsals are missed.
- JULY 1982. The researcher attends the premiere of 'Apollo Distracted' at Battersea Park and obtains an extended interview with the choreographer.
- SEPTEMBER 15, 1982 to SEPTEMBER 22, 1982. The researcher observes Micha Berghese choreographing 'Pick-Up' for Mantis for a total of 24 hours. The recording method used is long-hand note-taking. Observation does not begin until the second week of the rehearsal period and, due to confusion over the rehearsal schedules, continues sporadically for only one week. The researcher does not attend the premiere of 'Pick-Up', nor does she secure an interview with the choreographer.

SEPTEMBER 22, 1982 to DECEMBER 12, 1983. The researcher begins to develop the new chart format through analysis of the three sets of notes made on North, Alston and Berghese and through consultation with her tutor. The chart is revised three times before it is considered ready for use.

DECEMBER 12, 1983 to DECEMBER 23, 1983. The researcher observes Edgar Newman choreographing a duet for Extemporary Dance Theatre for a total of 50 hours. The recording method is Version 3 of the chart. The research emphasis has now switched from determining the working processes of specific choreographers to developing a recording method to be used for research into any choreographer.

JANUARY 1984 to APRIL 1984. As no observation opportunities are available, the researcher continues to refine the chart and produces a fourth version. The researcher also embarks upon a comprehensive video and literature search.

APRIL 26, 1984 to MAY 8, 1984. The researcher observes Richard Alston choreographing 'Wild Life' for Ballet Rambert for a total of 40 hours. The recording method is Version 4 of the chart.

MAY 1984 to AUGUST 1984. The researcher continues the video and literature search.

AUGUST 13, 1984 to AUGUST 20, 1984. The researcher observes Ian Spink choreographing 'Coco Loco' for Extemporary for a total of 36 hours. The recording method is the chart, Version 4.

AUGUST 1984 to AUGUST 1985. No observations opportunities are available. The researcher further develops the recording method, producing three more versions through analysis of previous charts and observations. The researcher also devises a set of instructions for using the chart and compiles a glossary

of terms to explain it.

AUGUST 27 and AUGUST 28, 1985. Due to restrictions imposed by the artistic director of Extemporary Dance Theatre and the choreographer, the researcher observes Katy Duck choreographing for Extemporary in only two rehearsals. The researcher further refines chart to produce an eighth version.

SEPTEMBER 3, 1985 to SEPTEMBER 10, 1985. The researcher observes Richard Alston choreographing 'Cutter' for Extemporary Dance Theatre for a total of 18 hours. The recording method is the chart, Version 8.

SEPTEMBER 1985 to JANUARY 1986. The researcher continues with video and literature search, completes testing of the methodology.

JANUARY 8, 1986 to JANUARY 17, 1986. The researcher observes Emlyn Claid choreographing 'Pier Rides' for Extemporary Dance Theatre for a total of 48 hours. The recording method is the chart Version 8.

CHAPTER 1

REPRESENTATIONS OF THE CHOREOGRAPHIC PROCESS

IN LITERATURE AND IN FILM

Attempting to site texts entirely or even partially concerned with the choreographic process¹ within the body of dance literature which presently exists is a daunting task. It is not so much a question of where to look as it is of what to look for.

In any research into the creation of dances it is important to recognize that the choreographic process operates, synchronistically, on two levels. One level (referred to as LEVEL 1 in this chapter) comprises the thought processes of the choreographer and includes the theoretical basis of his or her work, motivation and influences and intended choreographic approaches. The other level (referred to as LEVEL 2) refers to what takes place in the rehearsal studio and comprises the working methods of the choreographer².

A survey of dance literature (including published texts and journals as well as unpublished research) shows that, whilst all writings which deal with choreography consistently refer to LEVEL 1 when discussing the creative process, few concern themselves with LEVEL 2. Works which deal with LEVEL 2 tend to be confined to unpublished research and to isolated passages within texts whose main concern is choreography as a

1 A number of books on the teaching and learning of dance composition can be included in this category. However, as they are mainly concerned with putting forward a variety of theoretical approaches which the student choreographer can experiment with in the classroom, they have been excluded from this discussion. Such works are Ellfeldt's A Primer for Choreographers, Humphrey's The Art of Making Dances and Blom & Chaplin's The Intimate Act of Choreography.

2 By 'working methods' the researcher means the communication between the choreographer and the dancers, and the choreographic devices used to create the dance.

general subject, as opposed to the work of specific choreographers.

The current study constitutes a response to this shortage of written material specifically concerned with Level 2 of the choreographic process. This is not to imply that those few writings which deal with Level 2 are inadequate, but to suggest that their authors and editors (perhaps because they never intended their writings to be research documents or perhaps because they were unable to secure continuous long-term access to rehearsals) have not taken up the challenge of effective, continuous recording.

Whilst the researcher's initial intentions, in common with other written material dealing with the choreographic process, were to gather data on both the motivation and the working methods of individual choreographers (Please refer to Section 4.3 of the Application to Register for the Council's Research Degree and to Chapter 3), a new direction was taken when it became evident that such data was impossible to gather effectively without a specific method by which to do so. The consequence of this revelation was that the entire study became a search for such a method.

During the search for an appropriate recording method, problems emerged which, presumably, must have plagued every individual intent on writing about the choreographic process. (For a full account of these problems and how they were met refer to Chapters 4 and 5). In the absence of a viable method of recording specific to the process, it must be assumed that authors and editors relied on conventional data-gathering methods such as note-taking, audiotaping and videotaping, all of which carry serious limitations when used to gather information during rehearsals on a continuous basis. These same methods, however, when employed during interviews prove highly efficient. It is not surprising, therefore,

that the most exhaustive body of information in published texts, tends to elucidate that the part of the process which easily can be gleaned through interview.

Normally, in interview, the type of information collected concerns the thought processes of the choreographer (theories, influences, motivation and approach), as opposed to rehearsal proceedings (working methods).¹ Texts elucidating this aspect of the process (Level 1), therefore, abound, and tend to include the lesser amounts of information gathered about Level 2, normally only in an illustrative capacity.

1.1 Representation of Level 1 of the Choreographic Process in Published Texts

Level 1 of the choreographic process is widely represented in dance literature. Three types of such writings can be cited : those which convey the theories, motivation and intended approaches of individual choreographers through the perceptions of critics, dance writers and colleagues of the choreographer : those which present the choreographer's own perceptions and recollections of his or her 'inner' creative life : and those which comprise the published notes and diaries of the choreographer, revealing his or her thoughts and ideas at the time of the creative act.

Level 1 of the choreographic process is sometimes the subject of entire works and is usually accompanied by biographical material. For example, Sally Banes' Terpsichore in Sneakers explores the choreographers of the Post Modern movement in dance, with biographical passages and comprehensive descriptions of choreographic theories,

1 Even if a choreographer (or a dancer or other colleague) were to attempt the detailed description of a recent rehearsal, that description could not fail to contain some degree of inaccuracy and personal impression arising out of the process of recollection.

motivations, influences or approaches. The following passage from her chapter on Simone Forti illustrates :

'Through her dances, Simone Forti proposes a different theory of dance art, one that accepts and values both the real and the commonplace. The simple presymbolic games of children, as well as the activities of animals and plants provide her with movement material that when performed on the adult body makes it a "defamiliarized" object.' 1

Another type of work similarly concerned with Level 1 of the process is the biography, putting forward the author's perceptions of the choreographer and his or her ideas. In 'Balanchine' by Bernard Taper, the following passage illustrates :

'When he chooses to do a ballet with a plot, he can tell a story with masterly clarity and economy. He thinks it should not be necessary to have to learn the language of pantomime in order to follow what is taking place on stage ... Nor should it be necessary to read an involved synopsis in the program.' 2

Biographies also often contain numerous references to the perceptions of the choreographer's colleagues, as the following quotes in Balanchine, from Martha Graham and Lincoln Kirstein show :

'It's like watching light pass through a prism. The music passes through him, and in the same natural yet marvelous way a prism refracts light, he refracts music into dance.' 3

(Martha Graham)

'He has no interest in any effect that is not danced.' 4

(Lincoln Kirstein)

Whilst dance literature abounds with works entirely concerned with particular choreographers, it also includes texts whose main subject is the theoretical and methodological basis of the art of choreography, and which cite the theories, motivation and approaches of specific

1 Banes, Sally, Terpsichore in Sneakers (Houghton Mifflin Company, Boston, 1980) pp 187-188.

2 Taper, Bernard, Balanchine (MacMillan, New York, 1974) pp 259-260.

3 Ibid. p 18.

4 Ibid. p259.

choreographers as examples to support various observations about the art. Such texts differ in only one way with regard to their treatment of these examples. In some, such as John Martin's Introduction to the Dance, the author relates his own perceptions of the choreographer's thoughts and ideas. In others, such as Dance and its Creators by Kathrine Sorley-Walker and The Choreographic Art by Peggy Van Praagh and Peter Brinson, the authors both relate their own perceptions of the choreographer's thoughts and ideas as well as quoting colleagues of the choreographer on the subject. The following two examples, the first from Introduction to the Dance and the second from The Choreographic Art, illustrate :

'Her [Doris Humphrey's] genius for composition seems to go back ultimately to her ability to conceive her emotional ideas not only in terms of movement but directly in terms of form.' 1

'The choreographer's work in the rehearsal room is the physical realisation of all the earlier creative processes ...

'He [Petipa described by Legat] worked out many of his groupings at home, where he used little figures like chess pawns to represent dancers, arranging them all over the table.' 2

Writings which present the choreographer's own perceptions and recollections of his or her creative life (Level 1) also abound in the body of dance literature. They most commonly exist within books and journals and are entirely concerned with capturing the 'essence' of creativity by putting forward the artists' accounts of their own thought processes. In the following two examples, the first from Selma Jeanne Cohen's Seven Statements of Belief and the second from The Creative Process, edited by Brewster Ghiselin, Alwin Nikolais and Mary Wigman put forward

1 Martin, John, Introduction to the Dance (Dance Horizon Inc., New York, 1939) p.262

2 Van Praagh, Peggy and Brinson, Peter, The Choreographic Art, (Black, 1963) p.211

their own perceptions about composing dances.

'It is impossible for me to be a purist ; my loves are too many for that ...

'Thus, I cannot be content as only a choreographer. As such, my dominant concern should be motion; yet I cannot forego my attraction to the shapes and forms of things. Therefore, I do not hesitate to stress a sculptural form to the exclusion of motional excitement. Nor can I divorce myself from strong passions for sound and colour, so I invade the fields of the composer and the painter as well.' 1

'After years of trial I have come to realize in a very final way, that for me the creation of a dance to music already written cannot be complete and satisfactory ... While music easily evokes in me a dance reaction, it is in the development of the dance that a great divergence so often occurs. For usually a dance idea, a 'theme', however inspired, by a state of feeling, or indirectly by music, sets up independent reactions.' 2

The third type of text which is concerned with Level 1 is the published notebook or diary. Such works comprise direct revelations of the choreographer's thought processes, giving the reader access not only what the choreographer thinks but how he or she thinks. The following examples from The Notebooks of Martha Graham illustrate. The first is from notes on 'Garden of Eden' and the second is from notes on 'Clytemnestra'.

'Anna Livia Plurabelle -
woman -

Eve -	garden	
Magdalene -	street	Portrait -
Mary -	sanctuary	of a
You -	home	woman

ancestress	<u>Eve</u>	garment for the bride -	Spring
Beloved			Joy
Mother	<u>Mary</u>	garment for the sorrow -	autumn
prostitute	<u>Magdalene</u>	garment for the sin -	summer
		garment for the faith -	winter
		(guilt) ' 3	

1 Cohen, Selma Jeanne (ed.), Seven Statements of Belief, (Dodd Mead, New York, 1974) p.63

2 Ghiselin, Brewster (ed.), The Creative Process : A Symposium, (New English Library Ltd., London, 1952) p.79.

3 Graham, Martha, The Notebooks of Martha Graham (Harcourt, Brace, Jovarovich, New York, 1973) p.287

'New Version ? To be considered.

- Treading.
1. wide sit in 2nd
lotus position -
 2. throw swords as
in distrust, fear -
rise to knees
 3. turned in -
 weeping ?
 swaying ? ' 1

Such revelations of the thought processes of the choreographer are also, sometimes, included within works which comprise choreographers' accounts of their own inner creative life. The following excerpt from Daniel Nagrin's 'War Diary' in Dance Perspectives 38, illustrates :

- '1. manual of arms ... a gun, playing with
it ... as an umbrella, a broomstick or
drilling with a broomstick
2. playboy (Feb.22 '66)
3. musical comedy bit ... Ray Charles ? - a
show choreographed by Jack Cole ?
4. the Russian folk dance bit
5. killing a chicken etc. ' 2

1.2 Representations of Level 2 of the Choreographic Process in Published Texts

Accounts of Level 2 of the choreographic process in published texts tend to appear in fragmented, incomplete form, or as recollections, parts of essays and diaries, or examples illustrating the observations of various writers.

Many such accounts aptly demonstrate their authors' abilities to distinguish the vital components of choreographic working methods (communication between choreographer and dancers and the use of compositional devices to create movement), as distinct from descriptions of the movements produced by them. Some even convey a sense of time-

- 1 Graham,Martha, The Notebooks of Martha Graham (Harcourt,Brace, Jovarovich, New York, 1973)
- 2 Seigel,Marcia B.,Dancers Notes (Dance Perspectives,New York, 1969) p.18

scale and progression.¹

The following three passages typify such accounts.

In Brewster Ghiselin's, *The Creative Process*, Mary Wigman in her essay Composition in Pure Movement, remembers this account of one rehearsal experience :

'I came into my studio one day and sank down with a feeling of complete relaxation. Out of a sense of deepest peace and quietude I began slowly to move my arms and body. Calling to my assistants I said, "I do not know if anything will come of this feeling, but I should like a reed instrument that would play over and over again a simple little tune, not at all important, always the same one." Then with the monotonous sound of the little tune ... the whole dance took form. '

2

In Dance Perspectives 38, edited by Marcia Seigel, the following excerpt from Jack Moore's rehearsal log appears :

'1/2/68 - 8.30 to 10 p.m./Linda, Kathy David gave new material and reviewed old duet ideas and movement.

'1/8 - 11 to 12.30 p.m./Poppy did improvisations with words on cards at random. Words seemed to work even if there was no sequence established. etc. '

3

Peggy Van Praagh and Peter Brinson use the following example, in their book The Choreographic Art, to illustrate what transpires at 'the first rehearsal' of the making of a dance :

'Whenever Petipa set about producing a ballet', wrote Nicholas Legat, 'he waited till absolute silence reigned in the hall. Then, consulting the notes he had composed at home, he would methodically begin to work ...

'First he had the music played through. Then he would sit for a time in deep thought ...

1 During the course of the current investigation the researcher isolates communication, the use of devices and progression (along with simultaneity as basic elements of the choreographic process. For a full account refer to Chapter 5).

2 Ghiselin, Brewster (ed.), The Creative Process : A Symposium, (The New English Library Ltd., London, 1952) p.79

3 Seigel, Marcia B., Dancers Notes (Dance Perspectives, New York, 1969) p.16

'In the middle he would jump up and cry : Enough.
He would then compose the dance eight bars at a time,
call the dancer to him, and explain the movements first
in words rather than in gestures.' 1

All three of the above passages convey a sense of communication.

Mary Wigman instructs her assistants to 'play over and over again a simple little tune...'; Jack Moore refers to three dancers (Linda, Kathy and David) working together '[giving] new material and [reviewing] old duet ideas and movement'; and Legat describes Petipa, calling 'the dancers to him [to] explain the movement first in words rather than in gestures.'

The use of compositional devices is also conveyed in the passages. Mary Wigman begins to move and has music added; one of Jack Moore's dancers, Poppy, improvises 'with words on cards at random' and Petipa listens to his music and instructs his dancer verbally.

Both the second and third passages have gone some way to capture a sense of time-scale and progression. Jack Moore logs dates and times; Legat uses words and phrases such as, 'he waited till', 'then', 'first', 'in the middle' which give an impression of ongoing activity.

However, whilst each of these examples, in its own way, successfully conveys the working atmosphere of the rehearsal, as well as a sense of each choreographer's composing style, it must be assumed that additional activity relevant to the process and probably taking place during observation, has been omitted. In addition many details, especially of communication, even if noticed during observation, must have been overlooked or forgotten at the time of writing or narrating the descriptions.

In works which include more detailed descriptions of rehearsal proceedings, such as the following example of an account of Balanchine at work, from Edwin Denby's Dancers, Buildings and People in the Street,

1 Van Praagh, Peggy and Brinson, Peter The Choreographic Art, (Black, 1963) p.211

while the author succeeds in encapsulating a moment of the creative process, a discrepancy in the degree of detail employed, impairs the clarity of the description.

'Balanchine took his dancers to a far corner of the room - equivalent to the upstage wings, stage left. He placed the boy in front of the girl. At the single first note, they were to run to the center of the room and stop at the beginning of the tinkle. They did this to music. Then without music he showed the boy how to step aside, turn toward the girl, take a step sideways upstage, and offer her his right hand...' 1

Like the previous examples given, this passage shows its author's awareness of the components of choreographic working methods (communication, the use of compositional devices and a sense of progression). Balanchine instructs his dancers, both verbally and non-verbally and they respond to his instructions. Compositional devices, such as the use of stage space ('the upstage wings, stage left') and the use of musical cues ('at the beginning of the tinkle') are described. The use of active verbs and words such as 'then' show progression. However the final sentence of the passage leaves us wondering precisely how the boy was to 'step aside' and 'turn toward the girl'. For example, did it involve only a change of weight, or a different body shape? When the dancers carried out the choreographer's instructions ('They did this to music') in what mode did they do so? Were they marking? Blocking? Performing?

Descriptions of Level 2 of the choreographic process in published texts (such as the above examples) seem to be characterized, on the one hand by a common awareness of the relevant categories of information required but, on the other hand by discrepancies in the degree of detail indicated. These discrepancies, of course, could be due to an adherence, on the part of the author and editors, to a policy of avoiding arduous

1 Denby, Edwin, Dancers, Buildings and People in the Streets,
(New York, 1985) pp 203-204

and space-consuming passages. However, if we assume that these authors and editors employed conventional data-gathering methods during research, the presence of such discrepancies, as well as the variety of descriptive styles used to convey the creative process could be construed as highlighting the drawbacks of such methods.

In the current study, as in the abovementioned texts, the researcher initially described rehearsal proceedings with regard to communication between choreographers and dancers, the choreographer's use of compositional devices and progression. To accomplish this she employed the conventional data-gathering procedures of notes, diagrams, line-drawings and audio-tapes.

However, there came a point at which, for the purposes of research, the breadth and intensity of information that could be extracted by these data-gathering methods was recognized as limited. At this point in the study ¹ the researcher determined to re-examine the data-gathering methods habitually used to record Level 2 of the choreographic process, in order to develop more suitable procedures. During the course of this re-examination the focus of the investigation shifted from the description of the working methods of individual choreographers to the development of an appropriate method of recording those working methods.

1.3 Representation of Level 2 of the Choreographic Process in Unpublished Texts

The current study is not the first attempt to decipher and record Level 2 of the choreographic process. Two previous studies, both concerned with the process in different ways, have been conducted at Ohio State University in 1981 and at City University of New York in 1985.

1 The researcher used these methods of gathering data for the first three observances of choreographers at work (Robert North, Richard Alston and Micha Berghese). For details refer to Chronicle of Events during the Investigation and Chapter 6.

The first study, by Thomas Anthony Kane (1981)¹ is concerned with investigating ritual through dance, and makes extensive use of ethnographic research methods to observe two choreographers at work.

In order to fulfill the precepts of 'participant observation', Kane, a clergyman who had little dance experience, prepared himself for his research by participating in dance classes and generally immersing himself in dance studies. Whilst he gave himself the advantage of observing only two choreographers, and whilst he arranged his study such that he not only observed rehearsals but repeatedly interviewed the choreographers and dancers, the problems involved in the recording of rehearsal proceedings were never fully overcome.

Data-gathering procedures used by Kane were the taking of field-notes, video taping and interviewing. He divided his notes into three categories : 'observational notes', 'theoretical notes' and 'methodological notes'.

Kane recognized and attempted to tackle the problems inherent in the observation and recording of Level 2 of the choreographic process. The fact that he kept separate sets of notes ('observational' and 'methodological') especially for recording rehearsal proceedings on a daily basis and documenting research procedure, indicates that he was aware of the need for such activities, as distinct from the documentation of thoughts, interpretations or theories for which he kept an additional set of notes ('theoretical'). Moreover he expresses concern about the frustrations arising from attempting to record a phenomenon as complex and mutable as the choreographic process.

However, perhaps because his study's main focus is 'ritual' as

1 Ritual Making : Phenomena and Process (PH.D., The Ohio State University, 1981).

opposed to 'choreography' or 'dance' and the data gathered from observing rehearsals, therefore, used only in an illustrative capacity, he tends not to stray beyond conventional data gathering procedures of note-taking and video taping.

In common with Kane's research, the current study employs ethnography as a framework for investigation, with the exception that video taping is thought to be too obtrusive in a rehearsal setting and, therefore, not employed. (See Chapter 2 for a full explanation of the use of Ethnography). Also in common with Kane, the researcher discovered, at an early stage of research, how difficult recording rehearsal proceedings is when using conventional data-gathering methods such as notes. Perhaps because, unlike Kane, the main focus of the current study has always been to gather data on the choreographic process as an end in itself, the researcher found it necessary to reach beyond conventional data-gathering methods. Using the guidelines of ethnography she determined on the development of a new, tailor-made, recording method which could be used both to record rehearsal proceedings continuously and to capture the simultaneity and progression so characteristic of those proceedings. (For an elucidation of the development of the new recording method, see Chapter 4).

The second study by Jill Beck (1985)¹ purports to propose and implement 'a methodology for research in choreography' through the study of five choreographers, each creating a dance. Data-gathering procedures used by Beck are notation scores (LABAN), videotapes of performances, rehearsals (125 hours), the choreographers speaking about their work, and audiotapes of interviews, class seminars and forums in composition technique. In Part III of her thesis Beck focuses on what

1 Principles and Techniques of Choreography : A study of Five Choreographies from 1983 (PH.D., City University of New York, 1985).

she terms 'choreographic techniques', which she defines as the choreographer's application of his or her 'basic ideas and viewpoints on the art', or the 'principles of choreography'. In Part III she isolates sixty-five 'choreographic techniques' implemented by the five choreographers. This list is intended to form the nucleus of a possible future 'definitive set of choreographic techniques' contributed to by similar field research.

In common with the researcher, Beck's purpose is to 'examine the process of constructing choreography'. However, her research methods, while covering a broad range of approaches, reflect some confusion over precisely what constitutes 'process' as opposed to 'product'.

Labannotation, whilst perhaps providing some clues about the choreographic process, (e.g. at what point the choreographer might have switched emphasis from one compositional device to another, perhaps from using stationary body shapes to complex floor patterns), is ultimately concerned with the recording of the 'product' as opposed to the 'process' of its creation.

Furthermore, as previously stated, tape recording (especially video taping) cannot fail to be obtrusive in rehearsal, inevitably disturbing the balance and altering the nature of proceedings.

Whilst Beck acknowledges, confronts and accepts the challenges of recording Level 2 of the choreographic process, by adhering to conventional data-gathering procedures, she tends to overlook the possibility of clarifying recording by recognizing 'process' as distinct from 'product' during observation. The very act of listing 'choreographic techniques', in itself reflects an inattention to the characteristics that render choreography a 'process' in the first place. Time-scale, simultaneity, progression and continuous, ongoing communication between choreographer and dancers are not once referred to.

Furthermore, in compiling a list of techniques (and inviting future researchers to add to it), Beck implies that a researcher's only recourse, when attempting to decipher and record the complexities of rehearsal proceedings, is to record, either accurately or impressionistically, everything seen, without any attempt at codification. Whilst it is true that choreographic working methods vary infinitely, such an approach to recording them can only lead to serious limitations during research. Each researcher would doubtless exercise his or her impressionistic powers and the list might grow into a monstrous hotch-potch of variegated descriptive phrases in which precisely appropriate descriptions for the methods of any individual choreographer, may or may not be located.¹

Whilst the current study initially purported to examine the working processes of individual choreographers, as does Beck's, the lack of a tailor-made recording method prevented accurate data-gathering and compelled the researcher to find a new approach to recording. During her first three observations the researcher, also in common with Beck, attempts to describe and list a number of choreographic methods. However, dissatisfied with these data gathering procedures and having rejected the introduction of video taping, she takes a further step and attempts to codify the lists and descriptions into a new research method specifically designed to record the choreographic process.

Viewed superficially, this development might seem to place limitations on the descriptions of apparently infinite choreographic working methods, by presenting the would-be researcher with a finite

¹ Some examples of descriptions open to interpretation in Beck's list are the following :-

- Number 8 - Choreograph about people like yourself.
- " 18 - Include virtuosic dancing.
- " 19 - Include a range of emotional expression
- " 25 - Design choreography to use space non-traditionally.
- " 50 - Use sight gags.

set of codified choices. However, the true effect of this codification is to liberate research, such that the choreographic process is broken down into its elemental components which become applicable in recording any choreographic situation. In addition, such a codification precludes the possibility of individual impressionistic description, automatically preventing vague or obscure documentation.

1.4 Representation of Levels 1 & 2 of the Choreographic Process in Film

Film is able to present both levels of the choreographic process simultaneously. The viewer can watch rehearsal or performance extracts while listening to the narrator, a colleague of the choreographer or the choreographer him or herself, comment on the action or explain choreographic approach or philosophy in a voiceover.

Information on Level 1 of the choreographic process in films can be grouped into the following two types : commentary on, or explanations of, choreographic approach and philosophy made by the choreographer, his or her colleagues or the presenter; commentary and explanation by the choreographer in relation to specific works.

The first type of film is commonly concerned with presenting a 'portrait' of a particular choreographer and may take the form of a biographical portrait, such as Balanchine : Biography Part I and Part II, in which the viewer gets a glimpse of the choreographer's character and personality and an insight into his life, his achievements and his choreographic philosophy, or a working portrait, such as Travelogue, in which the viewer sees Merce Cunningham as teacher, choreographer and performer, explaining his own work, and hears his dancers discuss his work and personality. This type of film also takes the form of a compilation of portraits in which the work of several choreographers is discussed. One such film is We Make Dances, which covers the work of the Post Modern choreographers, David Gordon, Lucinda Childs,

Sarah Rudner, Douglas Dunn and Trisha Brown. In this film the choreographers discuss their own work.

The second type of film is concerned mainly with revealing the choreographic thoughts and ideas of specific choreographers in relation to particular dances. These films commonly take the form of part interview with the choreographer and part explanation by the choreographer or presenter of particular sequences from the rehearsal or performance of the dance under examination. Such films include Ballet Rambert's Different Steps in which Robert North discusses Death and the Maiden, Richard Alston discusses Wild Life, and Christopher Bruce discusses Sargeant Early's Dream, Laurie Booth's discussion and performance of Crazy Daisy and the Northern Lights, David Bintley discussing Metamorphosis and Janet Smith and Chris Benstead discussing Voices and Square Leg.

Information on Level 2 of the choreographic process in films is limited. This limitation is conditioned by three factors : the ratio of performance sequences to rehearsal sequences, the choice and length of rehearsal extracts and the manipulation of the camera.

Videos such as Travelogue, Different Steps and Twyla Tharp's Eight Jelly Rolls move back and forth freely between rehearsal and performance extracts, often without any indication that they are about to do so. As such, the viewer tends to get an impression of the dance before and after its completion, but never a firm concept of what occurs during the creative process.

The film of David Bintley's Metamorphosis provides the viewer with a glimpse of rehearsal work which, whilst it is intermittent, is bolstered by the interview with the choreographer taking place in the studio. This film is exceptional in that it provides a sense of work in progress surrounding the choreographer while he speaks. The atmosphere of

the working process is retained, there is a clear distinction between rehearsal activity and performance and a sense of the relationship between the choreographer's explanations and the excerpts chosen to illustrate them. However, in common with other films about choreography the rehearsal extracts are far too fleeting to be of use in analysis.

Rehearsal extracts usually lasting not more than one minute, tend to be used in film exclusively for their illustrative value, leaving the largest share of time to the interview and to substantial sections of the performance of the completed dance. In the David Bintley film, the choreographer's statement that his dancers know little of what he wants before the first rehearsal is followed by short extracts which show him describing the set, the mood and portions of the structure of the dance to them. In some films, however, rehearsal extracts, even as illustrations, are completely omitted. In Laurie Booth's Crazy Daisy and the Northern Lights, for example, an extended interview is accompanied by a continual performance of the dance.

The nature of rehearsal extracts is extensively affected by the judgement of the camera operator who, in an effort to introduce interest and variation into the images, seldom takes in a complete picture of rehearsal proceedings. This results in either too great an emphasis on the faces or other anatomical parts of the choreographers or dancers, the filming of a single rehearsal transaction to the exclusion of any others that might be simultaneously transpiring, or the shooting of the proceedings at an angle resulting in an incomplete or misrepresented image of activity. Whilst the consequent images may be adequate for conveying an impression of the work of the choreographer, they fail to provide a complete or representative enough sample for recording and analysis.

Whilst film has the advantage of being able to present, simultaneously, several different perspectives on the choreographic process, as well as

showing the choreographer's personality and mode of communication, conversely, it also has several disadvantages.

On the surface, filming appears to be the ideal method of recording exactly what takes place during rehearsals. However, the obtrusive presence of filming equipment and operators cannot fail to alter, at least to some degree, the balance and nature of the creative process and, consequently, produce the opposite of its original intention : an unrepresentative example. In addition, due to the disturbances that can be caused by the filming process, only a limited number of rehearsals could be expected to accommodate an ever-present film crew. Consequently, the continuous filming of an entire rehearsal period (comprising all the rehearsals necessary for the creation of a dance) must be ruled out. Even if continuous filming was both practicable and permissible, the information ultimately presented would still require reorganization, classification and codification into consistent patterns suitable to form a basis for comparative analysis.

As previously stated, the researcher rejected the possibility of video taping rehearsals at the outset, in order to avoid the risk of altering the nature of proceedings.¹ The current study evolved into a search for a recording method which, like the camera, was capable of recording continuous activity which reflects progression and simultaneity. However, unlike the filming process, the new data-gathering method was also to be capable of the immediate codification of information onto a chart, thereby eliminating the interim step of exact reproduction. Furthermore, because of the unobtrusive nature of the new method, there would be almost no risk of disturbing rehearsal proceedings, rendering it useful in any number of sessions.

1 The researcher was anxious to adhere to the ethnographic precept which maintains that the research subject(s) should be allowed to operate undisturbed.

SUMMARY

During the literature and film search, the researcher found that texts and films dealing with choreography, tend to represent, separately, the two levels of the choreographic process. (One level, referred to as LEVEL I, comprises the thought processes of the choreographer, and the other referred to as LEVEL II comprises his or her working methods).

Because a large amount of information can be gleaned from interviewing choreographers about their thoughts, motivation and theories, the bulk of published texts are devoted to representing LEVEL I. Such texts can be divided as follows : those which convey the theories, motivation and approaches of choreographers through the perceptions of authors and colleagues of the choreographer, those which represent the choreographer's own perceptions of his or her creative life and those which comprise the published notes and diaries of the choreographer, revealing his or her thoughts at the time of the creative act.

However, because representations of the working methods of choreographers require largely impracticable continuous access to rehearsals for purposes of observation and research, many fewer published texts deal with LEVEL II of the process. Those which do include accounts of LEVEL II in fragmented form, as recollections, parts of essays or diaries or as examples illustrating the observations of various authors. Whilst these texts tend to cover the most vital components of choreographic working methods they tend not to include enough detail to provide representative enough samples for analysis.

Where the choreographic process is dealt with more fully in unpublished texts, authors have utilized only conventional data gathering methods (notes, audio and video taping). In so doing they have either failed to gather sufficient information, accumulated data relating more to product than to process, or ignored the element of progression in

rehearsal proceedings.

Films, whilst they are able to represent both process and product simultaneously, are limited to capturing only short sequences of rehearsals because of the obtrusive nature of film making. They are also limited by the discretion of the camera operators who tend to be more concerned with creating interesting images than with showing every detail of rehearsal proceedings, and by the interweaving of sections of performance sequences with sections of rehearsal sequences.

Unlike these film makers and authors, the researcher has attempted, in the current investigation, to document the choreographic process by foregoing conventional data gathering methods (e.g. notes, video) and developing a new recording method specifically designed to deal with the process.

CHAPTER 2

THE APPLICATION OF ESTABLISHED RESEARCH METHODS TO THE CURRENT STUDY

Two established research methodologies were proposed for use as guidelines throughout the investigation (refer to Section 4.3 of the Application to Register for the Council's Research Degree). The first states the candidate's intentions regarding the use of ethnography as follows :

'An ethnographic record will be made of the range of activities which go to make up the rehearsal period, involving the researcher in observation and participation, and taking account of both the choreographer's and the dancers' perceptions.'

The second reference concerns the use of triangulation and states :

'In relation to each specific rehearsal a triangular model may be set up relating the choreographer's expectations, the dancers' perceptions and the artifact in the making.'

However, as the study progressed, a new recording method began to emerge from the researcher's observation and record-making. The development of this recording method soon became the focus of the investigation, dictating, as it evolved, the relative appropriateness to the research, of the established methodologies.

Whilst ethnography remained consistently relevant to the development of the new recording method, triangulation proved less appropriate. Although both initially and retrospectively, parts of the research might appear to reflect three types of triangulation (time triangulation, combined levels of triangulation and methodological triangulation), such

methods were not deliberately used during research.¹ Any similarities between the new methodology and the research methods of triangulation are coincidental.

2.1 The Choice of Ethnography

Ethnography was proposed initially because the researcher required a method which facilitated the observation and recording of an activity (choreography) in its 'natural' setting (a dance rehearsal studio). As no research method existed which was specifically appropriate to the subject of choreography, ethnography offered the most relevant general approach, providing relative adaptability with regard to subject matter.

Stephen Wilson, in his article 'The Use of Ethnographic Techniques in Educational Research'² points out that ethnographic research is based on the following two assumptions :-

- i. That human behaviour is complexly influenced by the context in which it occurs. Any research plan which takes the actors out of the naturalistic setting may negate those forces and hence obscure its own understanding (the naturalistic-ecological hypothesis).

1 In 'Research Methods in Education' Lawrence Manion defines triangulation as 'the use of two or more methods of data collection in the study of some aspect of human behaviour.' He states that 'triangular techniques ... attempt to map out or explain more fully the richness and complexity of human behaviour by studying it from more than one standpoint and in so doing, by making use of both quantitative and qualitative data.'

(1) Time triangulation attempts to take into consideration the factors of change and process.

(2) Combined levels of triangulation use more than one level of analysis from the three principle levels used in the social sciences (the individual level, the interactive level and the level of collectives).

(3) Methodological triangulation uses the same recording method on different occasions.

Research Methods in Education (Croom Helm, London, 1980) p.208

2 Writer, 1977 (Vol. 47, No.1).

ii. That human behaviour often has more meaning than its observable facts. A researcher seeking to understand behaviour must find ways to learn the manifest and latent meanings for the participants and must also understand the behaviour from the objective outside perspective (the qualitative-phenomenological hypothesis).

In considering the application of ethnography to the research at hand, the researcher was compelled to decide on a specific interpretation of the phrase 'human behaviour' before embarking on the study. In reference to the proposed investigation it might be interpreted in one or both of the following ways :

- Behaviour of a group of individuals involved in the making of a dance which is not directly conducive to the choreographic process.
- Behaviour of a group of individuals involved in the making of a dance which is directly conducive to the choreographic process.

In considering which interpretation to adopt (or indeed whether to adopt both) the researcher had to decide which was more relevant to the nature of the investigation.

The first interpretation implied that observation and recording must focus on every nuance of behaviour in the studio, whether or not it directly conducted the end result. Such behaviour might include any number of activities commonly seen to be taking place during rehearsals, such as examination of and adjustments to hair, make-up, clothing apart from costuming, aside jokes, comments or conversations; leaving and re-entering the studio etc.

After discussion with both the Director of Studies and the Second Supervisor, it was decided that whilst this interpretation was certainly interesting, it was inappropriate. Because the focus of the study was to observe and record the making of dances, as opposed to the general

behaviour of choreographers and dancers, it was deemed necessary that only activities specifically conducive to creating the end result should be included in the interpretation. This was not to say that other activities were invalid or even that they would bear no significance with regard to the choreographic process in other contexts, but only that given the time-scale, nature and context of the study, such activities were not required in order to establish a method of recording.

Moreover, the examination of general behaviour was more suited to the investigation of a single, specific group over a long period of time. The researcher's intentions were to study a number of groups over short periods of time, in order to establish a method which could be utilized repeatedly to record the choreographic process regardless of the individuals involved. In this sense, the behaviour of individuals outside their roles as 'choreographer' or 'dancer' was not appropriate.

Having established a suitable interpretation of 'human behaviour', the researcher proceeded to consider the relevance of the two basic assumptions underlying ethnographic research.

The 'naturalistic-ecological' hypothesis refers to context and states that in order to understand behaviour it must be observed undisturbed, in its natural setting. The relevance of this assumption remained steadfast throughout the course of the investigation. The necessity of respect for the 'creative flow' of energy during the choreographic process was consistently heeded. To this end, during repeated observations of rehearsals, the researcher neither interrupted proceedings by asking questions, nor introduced recording methods which might be obtrusive to those proceedings (e.g. video).

This continuous absence of extraneous recording methods, in conjunction with the need to retain a detached status created the necessity for a new recording method specifically designed to override such restrictions.

The 'qualitative-phenomenological' hypothesis refers to research perspective and implies that the researcher must maintain an 'informal objectivity' during observation and recording. Like the naturalistic-ecological hypothesis, the qualitative-phenomenological hypothesis remained appropriate throughout the investigation.

Informed objectivity, as implied in the qualitative-phenomenological hypothesis, required the researcher to 'find ways to learn the manifest and latent meanings for the participants'. Initially, the researcher attempted regular interviewing of the choreographers and dancers in order to discover choreographic motivations and performing response. However, this approach soon proved impracticable and reluctantly was abandoned as a set procedure (See Chapter 3). The researcher then fell back on her personal knowledge of the choreographic art in order to provide the 'informed objectivity' component of participant observation.

The attempt to establish the 'outside objective perspective' involved two approaches. One was the consistent effort, during rehearsals, to achieve precision in recording choreographic activities and to recognize and be able to record, separately, how the dance was being made as opposed to what was being made. These abilities developed gradually over the entire research period and facilitated the creation of the new recording method (See Chapters 4 and 5).

The other approach used to achieve an 'outside objective perspective' involved the testing of the new recording method once it had reached a mature enough stage (the final version). The testing was undertaken by various dance practitioners (dancers, teachers and students of dance and choreographers) in order to establish useability (See Section 2.2, Number (3) this Chapter and Appendix B).

2.2 Using Ethnography

The ethnographic research process involves :

- (1) Entry and establishment of the researcher role,
- (2) Data collection procedures,
- (3) Objectivity,
- (4) Analysis of data.

In this investigation, the first three of these areas of research were fully employed. However, due to the circumstances of the development of the study, the fourth area, although engaged, was necessarily demoted in the face of the growing emphasis on devising an appropriate recording method. (For examples of data analysis see Appendix C).

- (1) Entry and establishment of the researcher role.

According to the precepts of ethnographic procedure, the researcher enters a setting carefully and sensitively, establishing a role that facilitates the collection of information and making ongoing decisions about how involved he or she will become in activities. The ethnographic approach allows the researcher to observe behaviour, actions or processes as they occur in their natural setting, and the ethnographic researcher must remain constantly open to many ways of looking at the subjects of study.

The researcher entered the rehearsal setting only with the expressed permission of the choreographers and artistic directors involved. The restrictions that were imposed on the observation of rehearsal proceedings were accepted as necessary safeguards of the creative process. As continued observation depended entirely on the rapport established between the researcher and the choreographer and directors, any attempt to refute their judgements or decisions was considered unwise.

The researcher was careful to devise a research method which could accommodate the restrictions imposed upon observation. She entered rehearsals with no pre-conceptions about observing or recording. Her

intentions embraced a policy of non-interference in the natural flow of rehearsal proceedings and she remained open to altering both aims and recording methods throughout the investigation.

This policy of non-interference compelled the researcher, at the outset, to reject the possibility of video taping rehearsals. Whilst it is the most obvious, convenient and immediately accurate method of recording, video taping cannot fail to be obtrusive in such a setting. The continuous presence of cameras and operators must colour the ethnographic requisite of observing the natural flow of proceedings in their natural setting. With video taping rejected and audio-taping and long-hand note taking proven inadequate as alternative recording methods, the researcher was naturally directed into the gradual and ongoing alteration of both aims and recording methods as stipulated by the precepts of ethnography.

(2) Data Collection Procedures.

In his article The Use of Ethnographic Techniques in Educational Research, Stephen Wilson states that 'ethnographic research ... has a long tradition within which investigators are working continually to refine and develop effective and appropriate research methods.'¹

Throughout the investigation the researcher was compelled to create a new and appropriate recording method, by the restriction and limitations imposed on the observation of rehearsals. The researcher's original aims evolved into a directed search for a recording method which was capable of achieving the best results in the face of these restrictions. However, the creation of a viable recording method which encompasses a uniform format and a set number of codified categories is, by no means, a final answer to the challenge of observing and recording a process as complex as choreography. The researcher has developed this recording method within a time limit imposed by the project and intends it only as a possible

1 Writer, 1977 (Vol.47, No.1) p.245

starting point for further research and refinement.

In ethnography, the researcher develops sampling procedures that reflect the research goals and make calculated decisions about whether or not he or she should engage in active field interviewing.

The researcher embarked upon the investigation with particular research goals. However, these goals were gradually amended and revised in order to accommodate the various restrictions which hampered observation. Research procedures that reflected these altered goals were eventually arrived at.

Throughout the study, the researcher remained acutely aware of the sensitivity inherent in the creative milieu of the rehearsal environment. Decisions concerning both sampling procedures and interviewing were directly influenced by this.

As previously mentioned, interviewing of both dancers and choreographers was eliminated as a data collecting procedure early on in the study. This was due to either reluctance on the part of the prospective interviewees or their unavailability. Videotaping was ruled out because of its obtrusive nature and note taking, diagrams and sketches of action either omitted or changed into another form because of inefficiency. (For an explanation of how the new recording method developed, see Chapter 4).

The recording method eventually devised by the researcher (see Figure 3, Final Chart Design), constitutes one possible practical procedure for data collection which remains consistently unaffected by any restrictions imposed on the observation of rehearsals. As long as a researcher can gain access to rehearsals, it can be used unobtrusively and effectively.

Data collection in ethnographic research can fall into any or all of the following five categories :

- form and content of verbal interaction between participants.
- form and content of verbal interaction with the researcher.
- non-verbal behaviour.
- patterns of action and non-action.
- traces, archival records, artifacts, documents.

During the course of the research three of the above five data collection areas were covered. The second area mentioned (form and content of verbal interaction with the researcher) which, in this study, took the form of interviews with the choreographers and dancers, was ruled out due to a combination of reluctance and lack of availability on the part of most prospective interviewees. The final area of data collection (traces, archival records, artifacts and documents) proved equally impracticable, as access to any documentation made or used by the choreographers was entirely unavailable to the researcher.

The Final Chart Design (Figure 3) has been devised to cover the remaining three areas of data collection specified in ethnographic research.

Three COMMUNICATE categories (VERBAL-FACTUAL, VERBAL-IMAGISTIC and DISCUSS) and three WORKING MODE categories (EXTERNAL SETTING, INTERNAL SETTING-P and INTERNAL SETTING-I) cover the area of verbal interaction between participants. Non-verbal behaviour is specifically covered by one WORKING MODE category (TAKE OR REFER TO NOTES) and three COMMUNICATE categories (VOCAL, WATCH and LISTEN).

Both action and non-action are covered, on the chart, by the remainder of categories appearing under the main headings of COMMUNICATE, WORKING MODE and FORM. Patterns of action and non-action emerge as the charts are completed. For example, during one rehearsal a choreographer may verbalize minimally but demonstrate every movement precisely. The dancers might respond by simply copying the movements

with no recourse to discussion. The chart for this rehearsal would then show primarily a pattern of action. Alternatively, if, during another rehearsal, the dancers spent a long period watching the choreographer, listening to the accompaniment and discussing the dance, the ensuing chart pattern would be mainly one of inaction.

However, whilst all three areas of data collection can be isolated on the chart and theoretically be seen to show separate processes, the more usual occurrence is that during any given rehearsal, all three areas will be reflected in the chart. A true picture of rehearsal proceedings must both show that rehearsal activities overlap and occur simultaneously, and indicate in what order and combination these occurrences arise.

(3) Objectivity

According to Stephen Wilson, ethnographic research embraces a specific type of objectivity. He states that 'well executed ethnographic research uses a technique of disciplined subjectivity that is as thorough and intrinsically objective as are other kinds of research.'¹ The researcher 'uses the techniques we have described to be in touch with a wide range of participant experiences' and he or she 'makes sure that [the] sampling is representative ... and that the data are interpreted in terms of the situation where they were gathered.' In addition, the researcher 'must learn to systematically empathize with the participants. He must synthesize the various experiences of participants to comprehend the subtleties of their actions, thoughts and feelings. Sometimes he uses his own reactions, which he has cultivated by undergoing the same experiences as participants, to understand the reactions of those he is studying.'

Throughout the investigation, the researcher utilized her knowledge and experience as a dancer, choreographer and dance teacher to comprehend rehearsal proceedings. The knowledge which was

1 Writer, 1977 (Vol.47, No. 1) p.246

applied to the research at hand, falls into the following seven categories :

- knowledge of the specialist terminology used in dance and choreography.
- knowledge of conventional dance movements and steps and the experience to recognize and acknowledge non-conventional movements and steps.
- knowledge of a range of compositional devices commonly used by choreographers.
- knowledge of the significance and use of stage or performing space.
- knowledge of the significance and use of time in dance.
- knowledge that any movement, step or gesture constitutes a possible part of dance and that dance, as an autonomous art form, can be performed with or without additional embellishment such as props, accompaniment etc.
- knowledge that every choreographer works differently and that, therefore, all eventualities must be covered when devising a recording method.

With this knowledge, the researcher was able to empathize with the participants of the study. Whilst the researcher was not aiming to gain knowledge of their thoughts and feelings, she was aiming to gather information about their actions within the professional context of the creation of a dance. The development of the recording method was conditioned by this understanding and the categories on the chart were arrived at with the help of the researcher's prior knowledge of the choreographic art. For example, the category ACCIDENT (found under the sub-heading REACT) refers to incidents in which the dancers inadvertently add or create new material which the choreographer approves and keeps as part of the dance. 'Accidents' occur only

occasionally, but with her previous knowledge of the choreographic process the researcher recognized their significance and was able to readily record their occurrence.

In order to cover a representative sampling the researcher observed a range of choreographers, each with a different compositional approach. Within this range she was able to observe choreographers working with any number of dancers from solos, duets, trios and quartets to large groups.

To help establish an 'outside objective perspective' of the recording method, the researcher set up a series of tests in which dancers, choreographers, dance teachers and dance students were asked to use the recording method in rehearsals of their own choice.

To accomplish this, the researcher first devised a set of instructions and compiled a glossary defining all the terms used on the chart. The testers were asked to read the instructions, comment on their clarity and then fill out a chart whilst observing a rehearsal. The glossary was to be used if any of the terms were not readily understandable. The testers were then to report back with completed charts and with comments on the utility of the method. (See Appendix B for instructions, glossary and test results).

(4) Analysis of Data

Wilson states that the ethnographic researcher must 'be careful not to have his interpretations prematurely overstructured by theory or previous research.'¹ He also states that the researcher 'constantly tests his emerging hypothesis against the reality he is observing daily. Unlike the usual prestructured research designs, participant observation includes a constant necessity for testing theory against real data.'²

1 Writer, 1977 (Vol.47, No. 1) p.247.

2 Ibid, p.247.

As literature on the choreographic process is only just beginning to accumulate there was little danger that the analysis of data might be over-influenced by previous research. Indeed the researcher embarked upon the study with the knowledge that new ground might be covered in the field. To ensure originality, the established research methodology of ethnography was employed only as a framework.

The nature of the study guaranteed the continual testing of 'emerging hypotheses' against 'real data', since it was entirely based on the participant observation of choreographers in the process of creating dances. The recording method developed directly from a process whereby the researcher continually amended and revised emerging theoretical structures through that participant observation.

2.3 The New Recording Method

Although not stipulated in the researcher's original aims (please refer to Section 4.2 of the Application to Register for the Council's Research Degree), the development of a new recording method was inevitable. Whilst ethnography supplied a sound framework for the investigation, a method far more specific to the subject of choreography was required, before any consistent information could be gathered.

As outlined in Sections 2.1 and 2.2, the principles of ethnography were applied throughout the current study as guides to set out and proceed with research. Through the use of those guidelines, the new recording method emerged. Whilst doing so, it simultaneously retained the basic premises of ethnography (see Sections 2.1 and 2.2) while becoming specifically applicable to the choreographic process.

Within the context of the current investigation, 'recording method' refers to a means whereby the choreographic process can be observed and recorded. When the researcher discovered that conventional means of observing and recording this process were either inefficient

(e.g. note-taking, drawing, tape recording) or too obtrusive to rehearsal proceedings (e.g. video taping), it became evident that a new means of recording would have to be developed before any degree of appropriate data collection could ensue. (For a full account of the development of the new recording method see Chapters 4 and 5). The shift of focus from gathering data on individual choreographic processes for comparative analysis via conventional means, to gathering data in order to organize common choreographic elements into a format to effect the recording of those individual processes, began during the initial two observations of Robert North and Richard Alston (refer to Chronical of Events During the Investigation).

Observing the guidelines of ethnographic research and keeping in mind ethnography's underlying assumptions (the naturalistic-ecological hypothesis and the qualitative-phenomenological hypothesis), the researcher proceeded in an empirical manner, first attempting long hand notetaking, diagrams, drawings and tape recording, then graduating to a tabulated format (in chart) which incorporated choreographic elements common to the processes being observed.

In its final form (for representations of the stages of the chart, see Appendix A) this chart constitutes the new recording method incorporating the data-collection categories of verbal interaction between participants, non-verbal behaviour and patterns of action and non-action and making possible the recording of progression in rehearsal proceedings. Implicit in it are the principles and underlying assumptions of ethnography. It is autonomous, and so can be utilized to record rehearsal proceedings in the rehearsal studio, without additional methods (e.g. video taping) which might intrude on proceedings. This autonomy is in accordance with ethnography's naturalistic-ecological hypothesis which states that 'human behaviour is complexly influenced by the context in which it

occurs' and which implies, therefore, that participants must be observed, undisturbed, in this 'natural setting' lest the 'forces' which create and influence their behaviour be 'negated' and true understanding 'obscured'. The chart has been developed with a constant awareness and implementation of informed objectivity such that its elements ¹ are based on both the researcher's knowledge of the choreographic art and on a sustained attempt to establish terminology representative of choreographic procedures common to the choreographers observed which can be comprehended and used by other dance practitioners.

The new recording method would comprises the recording chart is, therefore, a means whereby effective data-gathering in dance rehearsals is assured without recourse to obtrusive recording methods such as video taping.

The current study, having begun with the aim of gathering data on the choreographic process of individual choreographers for the purpose of comparative analysis, evolved into a study whose prime purpose became the development of a means through which the effective and consistent gathering of that data was possible.

1 By 'elements' the researcher means the word-categories used on the chart which represent choreographic procedures common to the choreographers observed.

CHAPTER 3

EVOLVING RESEARCH PROCEDURE AND MODIFYING FOCUS

The observation of choreographers creating dances began in March, 1982 and continued, at intervals, until January 1986 (see Fig. 1, 'Tabulation of Choreographers Observed').

The choreographers observed, in chronological order, were Robert North in March/April 1982, Richard Alston in June 1982, Micha Berghese in September 1982, Edgar Newman in December 1983, Richard Alston in April/May 1984, Ian Spink in August 1985, Katy Duck in August 1985, Emlyn Claid in January 1986.

Although several dance companies and individual choreographers were approached, only Ballet Rambert, Extemporary Dance Theatre, Mantis and the above mentioned choreographers consented to observation.

As research progressed, the investigation underwent considerable change with regard to both procedure and focus.

With regard to research procedure, the following four stipulations were outlined in Section 4.3 of the Application to register for the Council's Research Degree, February 15, 1982 :

1. A specific group of London-based contemporary choreographers will be studied, following the working process from initial planning stage through the whole rehearsal period to the first public showing.
2. Live choreographic material will be gathered both in rehearsal and from interviews with the choreographers and dancers.
3. An ethnographic record will be made of a range of activities which go to make up the rehearsal period involving the researcher in observation and participation.

4. Tape recordings, notes, diagrams and sketches of action will be made for subsequent comparison and analysis.

However, due to a combination of unforeseen circumstances and a number of conditions laid down either by the choreographers themselves or by the artistic directors, the proposed study was destined for dramatic alterations. Once embarked upon both the organisation and pace of the study were affected by several factors.

Opportunities to observe choreographers at work were fewer than originally had been anticipated. This was due, sometimes, to long gaps between sessions¹, during which the companies concerned were either touring, re-working repertoire or resting, and sometimes to the overlapping of more than one available session.

Opportunities to follow 'the working process from initial planning stage through the whole rehearsal period to the first public showing' were non-existent at the outset. Even the monitoring of the first two choreographers (Robert North and Richard Alston in April and June of 1982), obliging as they were, did not completely fulfill this stipulation. In these instances both choreographers declined interview preceding and during the rehearsal period on the grounds that any form of intellectualization would interfere with the creative process. This, the researcher gradually discovered, applied to all the choreographers, with the result that this stipulation eventually had to be dropped. Consequently, the researcher had no access to 'initial planning stages' except as retrospection recorded during post rehearsal interviews which were obtained solely with Robert North and Richard Alston.

On three occasions, monitoring of choreographers was delayed

1 Please note that during such gaps the researcher made every effort to obtain permission to observe other choreographers.

until the second week of rehearsals because the researcher was barred from observing during the first week. The choreographers involved were Micha Berghese in September 1982, Edgar Newman in December 1983, and Ian Spink in August 1984. This occurred for combinations of the following four reasons : the choreographer was nervous or sensitive about being watched at the beginning stages of work, the dancers were nervous or sensitive about being watched when they were required to improvise, the choreographer was working with unfamiliar dancers and required time, unobserved, to get used to them, the artistic director thought it a wise course of action. In addition, observational continuity was often broken due to last minute changes in rehearsal schedules unbeknown to the researcher. In one instance this occurred every day for a week.

It was not always possible for the researcher to attend first performances due to reasons of expense and inaccessibility, with the result that the submitted stipulation to monitor the working process through 'to the first public showing' could not be always strictly adhered to.

Gathering 'live choreographic material ... from interviews with the choreographers and the dancers' proved, at first, difficult and subsequently impossible. As previously mentioned, all the choreographers declined discussion both preceding and during the rehearsal period. Unfortunately, whilst no post rehearsal interviews were positively declined, in all instances subsequent to the first two observations, the choreographers' schedules repeatedly precluded them. The dancers either declined discussion or, where willing to grant interviews, had little or no time for them.

From the outset, it was evident that the researcher's role was to be strictly observational in the making of 'an ethnographic record

... of a range of activities which go to make up the rehearsal period'. 'Participation', as stated in the submitted stipulation, referred to discussion with both dancers and choreographers during the rehearsal period. This, as has been explained, was seldom possible.

With regard to the stipulation that 'tape recordings' of rehearsals be made, taping proved both impractical and inefficient. Recordings on cassette, which were made during the first week of observing Robert North, produced nothing but muttering and shuffling noises due to voice echoes and long gaps between verbal communication. For sixty hours of rehearsal time, forty-five 120-cassettes would have been required. To reduce that recording time by switching on the recorder only during verbal or vocal exchanges would have diverted too much of the researcher's attention away from direct observation.

Over a period of fourteen months, from March 1982 to December 1983, the first three submitted stipulations outlining research procedures were revised such that :

1. A specific group of London-based contemporary choreographers will be studied, following the working process from the first available opportunity through as much of the rehearsal period as possible.
2. Live choreographic material will be gathered in rehearsal only.
3. An ethnographic record will be made of a range of activities which go to make up the rehearsal period involving the researcher in observation only.

The fourth stipulation was amended after the first week of research such that :

4. Notes, diagrams and sketches of action will be made for subsequent comparison and analysis.

Figure 1.

TABULATION OF CHOREOGRAPHERS OBSERVED - SHOWING NAMES OF DANCES, DATES OF REHEARSAL PERIODS, NUMBER OF HOURS OBSERVED AND METHODS OF RECORDING IN CHRONOLOGICAL ORDER

NAME OF CHOREOGRAPHER	NAME OF DANCE & CO. DANCE WAS CREATED ON	DATES OF REHEARSAL PERIOD OBSERVED	NUMBER OF HOURS OF OBSERVATION	RECORDING METHOD USED
Robert North	Pribaoutki (Ballet Rambert)	March 30, 1982 - April 29, 1982	60	Long-hand note taking
Richard Alston	Apollo Distraught (Ballet Rambert)	June 1, 1982 - June 20, 1982	40	Long-hand note taking
Micha Berghese	Pick-Up (Mantis)	Sept. 15, 1982 - Sept. 22, 1982	24	Long-hand note taking
Edgar Newman	(Extemporary)	Dec. 12, 1983 - Dec. 23, 1983	50	Chart-Version 3
Richard Alston	Wildlife (Ballet Rambert)	April 26, 1984 - May 8, 1984	40	Chart-Version 4
Ian Spink	Coco Loco (Extemporary)	Aug. 13, 1984 - Aug. 20, 1984	36	Chart-Version 4
Katy Duck	On the Breadline (Extemporary)	Aug. 27, 1985 - Aug. 28, 1985	6	Chart-Version 7
Richard Alston	Cutter (Extemporary)	Sept. 3, 1985 - Sept. 10, 1985	18	Chart-Version 8
Emlyn Claid	Pier Rides (Extemporary)	Jan. 8, 1986 - Jan. 17, 1986	48	Chart-Version 8

The first three revised stipulations proved consistently applicable throughout the study. As shown in Figure 1, the 'Tabulation of Choreographers Observed', there are significant variations among blocks of time spent observing, ranging from six to sixty hours. Such variations illustrate the erratic pattern of rehearsal attendance. This, together with the researcher's inability to secure interviews with more than two choreographers and the strictly observational role imposed upon the researcher, by the choreographic milieu, contributed to a dramatic revision of the study.

With regard to research focus, two stipulations were outlined in Section 4.3 of the 'Application to register for the Council's Research Degree'.

1. In relation to each specific rehearsal a triangular model may be set up relating the choreographer's expectations, the dancers' perceptions and the artifact in the making.
2. In relation to the whole process the study will focus on the phases of rehearsal, elucidating the characteristic working method of each choreographer.

Given the prevailing conditions for observation, a shift of emphasis gradually began to emerge which, whilst adhering to the first abovementioned stipulation, eventually involved the amendment of the second.

Faced with the prospect of failing to achieve uniformity in monitoring rehearsals, the researcher began to de-emphasize the task of simply amassing information on the working processes of individual choreographers, and, instead, began to use her developing observational and recording skills to create a tool with which to gather that data. This involved a gradual process of isolating and codifying specific choreographic elements whose use was repeatedly observed

in the rehearsal of each choreographer, and creating a uniform format in which to record them. It also involved an increasing concentration on achieving objectivity when gathering such information so that acquiring previous knowledge of a choreographer's motivation was no longer strictly necessary. (For an exposition of how the researcher strove to attain objectivity through external 'testing' see Appendix B).

While still operating within the context of specific rehearsals, the research now addressed itself not to specific choreographers creating particular dances, but to the notion of a method whereby any dance researcher could record the working process of any choreographer creating any dance.

Over a period of fourteen months, from March 1982 to December 1983, the second stipulation outlining research focus was amended as follows :

2. In relation to the whole process the study will focus on the phases of rehearsal, elucidating the characteristic working method of each choreographer by isolating and codifying common choreographic elements, with the intention of creating an efficient recording format.

The researcher's aims, as stated in Section 4.2 of the Application to register for the Council's Research Degree, are :

1. To identify and categorize a range of choreographic processes.
2. To document and compare their use in the working methods of selected choreographers.
3. To formulate a conceptual structure for choreographing.

Whilst it would have been possible to achieve the first of these aims without uniform monitoring of rehearsals, it would not have been possible to achieve the second and, in turn, the third, as comparative

analysis implies that sets of data put forward for comparison, be recorded within the same format. The main focal point of the study, therefore, evolved into the creation of such a format.

From the start of observation on March 30, 1982, the researcher had sought increasingly more efficient ways of recording the choreographic process. However, as the investigation proceeded, this search superceded all other objectives, with the result that the original aims were revised as follows :

1. To identify and categorize a range of live choreographic elements.
2. To create a uniform format in which these elements can be efficiently documented during rehearsal proceedings.
3. To compare their use in the working methods of selected choreographers.

The third original aim ('to formulate a conceptual structure for choreographing') was dropped eventually, when it became evident that the revised objectives would occupy all the researcher's time.

CHAPTER 4

DEVELOPING THE NEW RECORDING METHOD

The development of a method of recording the live choreographic process was now paramount. The original investigation, as outlined in the Application to Register for the Council's Research Degree, had evolved into a pilot study to create a viable and consistent format for such recording, which could be employed in a variety of choreographic contexts to cover a wide range of choreographic styles.

Tracing the development of this recording method necessitates a re-examination of the fourth stipulation on research procedure as outlined in Section 4.3 of the Application to Register for the Council's Research Degree :

4. Tape recordings, notes, diagrams and sketches of action will be made for subsequent comparison and analysis.

As mentioned earlier, this stipulation was amended following the first week of observing the first choreographer (Robert North in March/April 1982) to omit the condition of tape recording rehearsals. The remaining recording methods of long-hand note taking, diagrams and sketches of action, were used by the researcher during the observation of the initial three choreographers, Robert North, Richard Alston and Micha Berghese (see Figure 1, 'Tabulation of Choreographers Observed') such that by September 22, 1982 three sets of notes had been produced, one for each choreographer. However, by the completion of the final set of notes, the inadequacy of this method as a recording tool was fully apparent. (For a discussion of the systemization of observing and recording see Chapter 5. For an analysis of notes taken during the observation of Robert North, Richard Alston and Micha Berghese see Chapter 6).

In order to achieve the researcher's revised aims and stipulations it was necessary to effect the following two results :

1. A record of the choreographic process which, while taking into account all the essential elements of that process, could isolate and document only those elements applicable to each ongoing rehearsal transaction.
2. A uniform format in which to record such elements, which could be employed in any rehearsal, and which could provide a basis for comparative analysis.

To effect the above results it became necessary for the researcher to meet the following three conditions during observation :

1. To maintain maximum visual contact and constant aural contact with rehearsal proceedings. (As the researcher's observational experience increased, it was concluded that more than five seconds' loss of visual contact could result in missed transactions as well as decreased aural awareness).
2. During each transaction, to distinguish the working process from the product being created quickly and accurately and to ensure that the process alone is recorded.
3. To recognize, isolate and record the elements of the working process within the time limits imposed by the rate of each choreographic transaction.

Whilst the researcher's skills in both observation and recording had increased considerably over the period between March 30, 1982 and September 22, 1982, the methods of recording being used, namely long-hand note taking, diagrams and sketches of action, never fully met the abovementioned conditions.

With regard to note taking, visual contact was interrupted continually for periods of up to three minutes. During such periods

the researcher's attention was often divided between observing the proceedings and making notes, with the result that aural awareness was considerably decreased.

By the time the researcher came to observe the third choreographer, Micha Berghese, the requisite skills for distinguishing process from product had been acquired through practise. However, the inefficiency of long-hand note taking meant that much important material had been omitted, inadvertently, from documentation.

Although the researcher amassed a total of forty-five codified and semi-codified terms, describing the working process, during the observation of Richard Alston choreographing 'Apollo Distraught' (see Chapter 6) this classification was not strict enough to prevent considerable recording discrepancies. This was especially evident in moments of stress, when transactions were prolific, but time limited.

Diagrams and sketches of action had the advantage of somewhat decreasing loss of visual contact with the proceedings. However, whilst more efficient in use, they proved similarly inappropriate as recording tools. In the stress of the moment, the researcher had no time to progress beyond the most rudimentary stick figure drawings and simplistic diagrams. As such, the sketches and diagrams produced can illustrate little more than a basic idea of shapes and patterns and are rendered thereby only moderately useful in analysis.

In the initial set of notes on Robert North, diagrams and sketches served to over-emphasize the product. When engaged in creating them, the researcher tended to focus more on movements and shapes than on the compositional devices used to produce those movements and shapes. In the second set of notes on Richard Alston, although the researcher began to use diagrams and sketches more as illustrations of the working process, they were employed far too randomly

to yield a significant pattern of recording.¹

Due to the researcher's improved ability to distinguish process from product and an increasing concern with the use of codified terms to describe the proceedings, by the third set of notes on Micha Berghese diagrams and sketches had become redundant in the recording of the working process.

During the sixteen month period between the observation of Micha Berghese in September 1982 and the observation of Edgar Newman in December 1983, the researcher embarked upon the creation of a recording method which would fulfill the conditions required to achieve the revised aims of the study.

To recapitulate, such a recording method would have to afford maximum visual and aural contact with the rehearsal proceedings, provide an efficient method of simultaneously recording a range of elements, any number of which might apply to a particular choreographic transaction, and furnish a uniform format for the documentation of those elements.

To meet these conditions, the researcher set about completing the following four tasks :

1. To compile a comprehensive list of choreographic elements exclusively relating to the choreographic process.
2. To codify these elements and organize them into categories representing the full range of choreographic activities.
3. To classify these categories such that they sub-divide the working process clearly and logically.

1 By 'pattern of recording' the researcher refers to a regular and consistent use of a set of codified words, phrases and symbols habitually employed to describe or illustrate particular aspects of the rehearsal proceedings.

4. To arrange these categories in a format that enables the researcher to record any number of choreographic activities whose elements occur simultaneously, regardless of the pace of rehearsal proceedings.

The researcher's initial attempts at recording the rehearsals of Robert North, Richard Alston and Micha Berghese had highlighted the elusive nature of the choreographic process. Such a process is characteristically polymorphic, passing through an unspecified number of successive transactions which, in themselves, are variable and unpredictable. In any single transaction any number of elements can coincide. Several minutes can pass during which little more occurs than silent practice. Then, with no clear transition, a few seconds of multifarious activity can take place.

The researcher now faced the challenge of systemizing the recording of this eminently unsystematic process. To accomplish this each transaction would have to be encapsulated and recorded within its own space of time in such a way as to ensure that all the components appropriate to that transaction were included in said documentation.

A tabulated format, or 'chart', designed to be employed as the sole recording method, was devised. The advantages of such a method were thought to be numerous. It would be entirely autonomous, eliminating the need for tape recorders or copious notes. It would be portable and simple to use, requiring only a series of strokes or crosses to document proceedings. It would automatically break down the working process into its essential elements, show a clear progression in each choreographic transaction and in the rehearsal as a whole, and provide scope for subsequent comparative analysis.

During the note taking stage of recording, broad classifications of choreographic activities had already emerged. Inherent in each

choreographic transaction were three such activities - a form of communication (or the lack of it), a use of compositional devices to construct movement, and a mode in which these two activities operated.

The Initial Chart Design, Figure 2, comprises three major divisions, indicated by two sets of double vertical lines, which correspond to the three broad classifications of choreographic activity. The 'Working Mode' column remains undivided as an 'open' column, in which the researcher can record abbreviated entries from a 'closed' list of working mode categories. At this initial stage, working mode categories are Blocking, abbreviated to 'BL', which describes general sketching in of broad movement phrases or setting the overall order of the dance with little or no attention to detail. External Setting, abbreviated to 'EXT', in which the choreographer uses straightforward description of movements (e.g. walk, bend down), or specific dance terms (e.g. arabesque, pirouette), keeping the transaction factual and drawing on objective and, therefore, 'external' movement knowledge. Internal Setting (Imaginative), abbreviated to 'INT (I)', in which the choreographer communicates non-physical images which require subjective or 'internal' interpretation from the dancers, (e.g. flat like a table-top, light as a feather), and Internal Setting (Physical), abbreviated to 'INT(P)', in which the choreographer communicates physical images which require subjective or 'internal' interpretations from the dancers (e.g. let the head lead into the run, let the fall be a result of the spin). For an exposition of the development of Working Mode see Chapter 4.

The Communication column is divided into three sub-columns whose headings correspond to the following three activities - instructions from the choreographer (INSTRUCTION), dancers' responses (REACTION) and any subsequent adjustments or interpretations made by the dancers

Figure 2 - Initial Chart Design

[illegible]

(ADJUST/INTERPRET). For an exposition of the development of Communication activities see Chapter 5.

The Forming column is divided into two sub-columns whose headings correspond to the following two activities - the creation of new material by either the choreographer or the dancers (DEVISING), and the organization of that material into a dance (ORGANIZING). For an exposition of Forming activities see Chapter 5.

Each of the sub-columns is divided into a number of narrower sub-columns whose category headings correspond to the individual activities and devices that make up choreographic transactions. In this initial chart there are six INSTRUCTION categories, six REACTION categories, six ADJUST/INTERPRET categories, five DEVISING categories and seventeen ORGANIZING categories.

By the time the researcher came to observe Richard Alston for the third time in September 1985 and Emlyn Claid in January 1986 the chart had been revised eight times, having evolved into the Final Chart Design, Figure 3. (For an analysis of the charts see Chapter 6).

Like the Initial Chart Design the Final Chart Design comprises three major divisions which correspond to the three broad classifications of choreographic activity. However, whilst the FORMING column (now termed FORM) remains similarly sub-divided into two columns named DEVISE and ORGANIZE, the ADJUST/INTERPRET column has been dropped. This has left only two sub-columns headed INSTRUCT and REACT under the COMMUNICATION column (now COMMUNICATE).

The most striking alteration is that of the WORKING MODE column which has been changed from the 'open' column of the Initial Chart Design to a 'closed' category column in keeping with the rest of the chart.

Figure 3 - Final Chart Design

[illegible]

Categories in this final chart version total fifty-seven, as opposed to the forty of the initial chart version, with thirteen under WORKING MODE, nine under each INSTRUCT and REACT, two under DEVISE and twenty-four under ORGANIZE. (For listings of headings, sub-headings and categories of all eight chart versions, see Chapter 6). A column to indicate the number of dancers working at any given transaction has been added to the extreme left of the chart, along with an open comments column to the extreme right above which spaces have been provided for the date, the rehearsal day, the number of dancers in the dance, the title of the dance and the name of the choreographer.

The chart is designed so that the focus is drawn, initially to the headings, sub-headings and categories. The eyes then scan the page horizontally from left to right. This scanning technique enables the researcher to accomplish three tasks simultaneously : to select a series of pre-listed terms which accurately describe a particular choreographic transaction, to analyse that transaction and reorganize it into its component codified elements, to record that transaction as it occurs by marking the appropriate column with a stroke or a cross.

Such documentation instantly produces an integrated picture of rehearsal proceedings. A completed chart shows each individual transaction broken down into its component elements, as indicated by the horizontal incidence of strokes. This is complemented by the number of times the choreographer and dancer exercise those elements, as indicated by the vertical incidence of strokes. (See Figure 4).

4.1 Recording Progression

Once the chart format had been created, a new problem of recording arose; how to document the rate of progression in a rehearsal.

The researcher had a choice of two timing methods. She could record at a stipulated conventional time interval, say, every five seconds, or she could determine time intervals from within rehearsal proceedings by selecting a specific activity that might serve as a signal for the beginning of any transaction to be recorded.

Recording by conventional time-keeping had the advantages of strict regularity and uniformity. However, since the natural flow of rehearsal proceedings is characteristically irregular, the use of such strictly timed recording would impose an artificial pattern of progression on those proceedings.

As already mentioned, the researcher had determined that more than five seconds' loss of visual contact with proceedings could result in missed transactions. Because of the irregularity of the working process any single transaction might last well beyond a five second interval. Alternatively any number of overlapping or simultaneous transactions might transpire within a five second interval.

Adhering to a strict recording interval could restrict documentation seriously. If more than one transaction should occur during a stipulated interval, between recording points, those transactions would not be documented. Alternatively, if a particular transaction extended well past said interval, with no changes occurring, it would have to be repeatedly recorded, resulting in a false impression that more than one transaction had taken place.

Faced with the abovementioned limitations, the researcher decided to use her own choreographic knowledge and growing powers of observation to isolate a specific activity common to all choreographic rehearsals, that might serve as a signal for the beginning of each transaction. Repeated observation had shown that heightened activity or changes in activity were triggered by communication initiated by either the

choreographer or the dancers. This, in addition to the fact that changes in communication activities are so easily recognizable, made them a suitable choice.

In an attempt to keep time limitations completely at bay, the vertical category columns of the first chart design were kept deliberately clear of intersecting horizontal lines. However, during the initial use of the chart (in its third version) to observe Edgar Newman, the lack of horizontal divisions led to confusion in recording. Once the researcher had resorted to using a ruler to line up recording marks, it was determined that horizontal divisions would be an advantage. They were incorporated into the fourth chart version, and thereafter served to divide each page of the chart into thirty-two sections, providing space for the recording of a possible thirty-two transactions.

4.2 Reading the Chart and Interpreting Recording

Figure 4 is an example of one sheet of the recording of the rehearsals of Extemporaneous Dance Theatre. The choreographer is Emlyn Claid, the name of the dance is 'Pier Rides' and on this particular sheet there is a total of thirty-one recorded transactions, involving up to four out of a possible eight dancers.

The first recorded transaction is indicated by the initial horizontal division. In this transaction only one dancer was involved in the running of a section of the dance with accompaniment (RUN-ACCOMPANIMENT). Whilst the category RUN-ACCOMPANIMENT might indicate either the running of the entire dance or only a section of the dance, in this instance we can assume that the latter is the case since only one dancer is involved. We can also assume that the movements were being performed 'Full-out', as neither BLOCK nor MARK (under WORKING MODE) has been ticked. Both terms imply

DATE: 5-1-86
 NAME: [blank]
 TITLE OF DANCE: [blank]
 NAME OF CHOREGRAPHER: [blank]

FORM ORGANIZE

DE - VISE

COMMUNICATE REACT

INSTRUCT

WORKING MODE

NAME OF WORKERS

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

all taken to music
 all need lyrics & melody
 direct by worker
 workers only
 workers and worker
 workers and worker only
 workers only

the sketchy execution of a movement, whereas RUN always refers to movements performed 'full-out'.

During this run, the choreographer is giving factual, verbal instructions while demonstrating the desired movement exactly (VERBAL-FACTUAL and DEMONSTRATE-EXACTLY in the INSTRUCT sub-column).

This type of communication is taking place in a factual mode which involves using either straightforward descriptions of movements (e.g. walk, bend down) or specific dance terms (e.g. arabesque, pirouette) or both, and which relies on the objective or 'external' movement knowledge of both the choreographer and the dancer. While instructing and demonstrating, the choreographer is referring to notes. We can assume that, since she was occupied demonstrating at this point, she was not taking notes.

The dancer reacts to the choreographer's instructions by watching her (WATCH) and speaking to her about the movements (DISCUSS).

The entire transaction is concerned with shapes (BODY SHAPE) and counting (COUNTS), found in the sub-column ORGANIZE. As nothing is entered in the DEVISE sub-column, we can assume that this transaction did not involve the creation of any new movement material.

Each of the remaining thirty recorded transactions can be read and interpreted similarly.

Use of the COMMENTS column was made in eight instances. Whilst not strictly necessary, the use of comments on occasion, can embellish recorded transactions by providing extra detail where it occurs. For example, in the eighth transaction four dancers who were listening (LISTEN in the REACT sub-column) to the accompaniment for cues (ACCOMPANIMENT CUES under ORGANIZE sub-column) were all women. This detail can be regarded as extra information which may have a bearing on subsequent analysis.

In the occurrence of vertical marks on the sheet, of the thirty-one transactions recorded, up to four dancers were used. Five transactions were concerned with solos (the first four and the sixteenth), eleven with duets or two dancers (the fourteenth, the eighteenth through the twenty-first, and the twenty-fifth through the thirtieth), five with trios or three dancers (the fifth through the seventh, the fifteenth and the seventeenth) and ten with quartets or four dancers (the eighth through to the thirteenth, the twenty-second through to the twenty-fourth and the thirty-first).

In the WORKING MODE column, eight occurrences of EXTERNAL SETTING, three of RUN-ACCOMPANIMENT, two of ALTER/CHANGE, two of PRACTISE and three of TAKE OR REFER TO NOTES are recorded.

In the COMMUNICATE column, sub-column INSTRUCT, the researcher recorded twenty-one occurrences of VERBAL-FACTUAL four of DEMONSTRATE EXACTLY, two of DEMONSTRATE-GIST, four of INDICATE, three of MANIPULATE, two of REINFORCE and, in the sub-column REACT, five occurrences of FOLLOW, one of CLARIFY, four of WATCH, seven of LISTEN and eleven of DISCUSS.

There were no incidences of recording in the sub-column DEVISE, but in the sub-column ORGANIZE the researcher recorded three occurrences of PHRASING, one of REPETITION, two of ISOLATION, seventeen of BODY SHAPE, two of DIRECTION, four of ENTRANCE(S), five of EXIT(S), one of TEMPO, four of RHYTHM, two of DYNAMIC, four of COUNTS, five ACCOMPANIMENT CUES and two of CUES FROM DANCERS.

Interpretation of vertical marks, and subsequent analysis, extends to the correlation of Number of Dancers and categories. For example, of the five transactions involving a solo dancer, four involved EXTERNAL SETTING, four involved DISCUSSION, three involved COUNTS etc.

By interpreting and analysing all the recorded transactions for a given rehearsal period in the abovementioned manner, a complete picture of the choreographer's working process emerges. Such analysis provides both qualitative information, as reflected in the horizontal marks, and quantitative information, as reflected in the vertical marks.

The development of the chart format from the Initial Chart Design (Figure 2) to the Final Chart Design (Figure 3) involved a total of eight chart versions, each of which was refined empirically either during its use as a recording tool, or as a result of re-assessment in the periods between observation. (For an analysis of chart versions and alterations in chart versions, see Chapter 6).

During the course of this development, the researcher accomplished the four tasks required to effect the conditions necessary for efficient recording and analysis of the working process.

To recapitulate, the researcher set out to compile a list of choreographic elements exclusively relating to the choreographic process, to codify these elements and organize them into categories representing the full range of choreographic activities, to classify these categories such that they sub-divide the working process clearly and logically and to arrange them in a format that allows the simultaneous recording of any number of choreographic activities, during a given rehearsal transaction.

The eighth and final chart version (Final Chart Design, Figure 3) shows a total of fifty-seven codified categories which represent a range of choreographic elements identified during the observation of rehearsals. Whilst the categories are thought to be exhaustive, it is possible that given a wider range of rehearsals to observe, additional elements could be isolated and codified into additional categories.

Once codification was achieved, the researcher classified the categories under the three main divisions of activity observed repeatedly during rehearsals (WORKING MODE, COMMUNICATE and FORM) and sub-divided these main divisions to take into account both choreographer and dancers and both the creation of new movement material and the organization of that movement material.

The arrangement of all this information into a chart format allowed the researcher to record accurately each rehearsal transaction as it took place, and ensured the inclusion of relevant, simultaneously occurring elements.

In accomplishing the abovementioned tasks, the eighth chart version provides the conditions required for optimum observation and recording results.

Maximum visual and aural contact can be maintained. The researcher requires no more than five seconds to record a given transaction. In most cases fewer than five seconds is required. (The occasional addition of comments requires the maximum time).

Within the five seconds' limit up to sixteen categories can be recorded for each transaction, providing a wide scope for the simultaneous recording of activities.¹

As precisely the same chart format is used for recording at all times, uniformity of documentation is ensured thus providing a sound basis for comparative analysis.

1 Sixteen is the maximum number of categories the researcher had occasion to record. It is possible, therefore, that more categories could be recorded within the time limit, if required.

SUMMARY

In developing an appropriate recording method, the researcher first assessed the effectiveness of note taking. Finding such documentation to be inadequate, the researcher began to develop an alternative which was capable of accurate and expeditious recording of the choreographic process. This systemization of recording was accomplished through the creation of a tabulated format or 'chart' which was used in rehearsals.

The chart format comprised the three broad classification of activity inherent in every choreographic transaction : a form of communication, a use of compositional devices and a mode in which these operated. The three classifications were divided into sub-columns and divided again into categories which represented a spectrum of choreographic activities. In addition to affording maximum speed and accuracy in recording, the chart yielded both horizontal and vertical incidences of data which, subsequently, were to contribute to qualitative and quantitative analyses.

SYSTEMIZING OBSERVATION AND RECORDING

The systemization of observing and recording the choreographic process occurred in two stages. The first stage involved the observation of Robert North, Richard Alston and Micha Berghese over a period of approximately six months, beginning on the first day of observing Robert North on March 30, 1982 and ending on the final day of observing Micha Berghese on September 22, 1982. During this stage the method of recording was long-hand note taking.

The second stage extended over approximately thirty-five months beginning just after the final observation of Micha Berghese on September 22, 1982 and ending just prior to the commencement of observing Richard Alston for the third time on September 3, 1985. During the second stage the researcher observed Edgar Newman, Richard Alston (second time), Ian Spink and Katy Duck. The method of recording was the chart format. (For details of events during both stages refer to CHRONICLE OF EVENTS DURING THE INVESTIGATION, and Figure 1, TABULATION OF CHOREOGRAPHERS OBSERVED).

Systemizing observation and recording presented the researcher with the following two challenges :

Firstly, to develop the ability to distinguish accurately between the product (the dance being created) and the process (the method being used to create the dance), consistently and repeatedly throughout the rehearsal. This required the researcher to acquire a facility for rapid, on-the-spot analysis of each rehearsal transaction, regardless of its pace or nature, with the specific intention of distinguishing product from process.

Secondly, having mastered the skill of recognizing the process as distinct from the product during the course of each individual transaction, to develop the ability to isolate the various elements of the process in order to classify, codify and record them.

Whilst the researcher's original intention had always been to make a study of the choreographic process, the specifics of that study were revealed only once the investigation was underway. From the outset, the project dictated its own terms in the truest ethnographic sense, directing the researcher into an ever accommodating quest for new and appropriate modes of observing and recording.

The task of distinguishing process from product demanded, at least initially, a conscious effort to focus the entire attention on the activities of the choreographer. The most readily identifiable of these activities involved types of communication such as verbal instruction, non-verbal instruction and demonstration. However, concentrating solely of these communication activities proved difficult at first. The researcher's task became one of detaching herself sufficiently from the business of observing steps and movements in order to record communication activities normally taken for granted in the rehearsal situation. This task was rendered even more difficult by the fact that every other individual present (that is, the choreographer, the dancers, the choreologist, composer, designer, musical director and other observers) was, without exception, focused solely on the dance itself.

However, within a short period of time involving the repeated practice of identifying and recording communication exchanges as autonomous entities, the researcher discovered that, of all the elements of the process, communication activities were the most readily recognizable. Consequently, a large portion of data recorded in the first two sets of notes consisted of communication exchanges between the choreographer and the dancers.

The recording of such exchanges, in all three sets of notes, took the form of quotes from the choreographer, the paraphrasing of instructions from the choreographer and the reporting of communication exchanges, both verbal and non-verbal. Throughout the notes there was a bias toward recording the communication input of the choreographer which almost completely precluded the recording of responses from the dancers. This oversight was corrected once the first chart had been created. Whilst all the notes displayed the experimental nature of observation and recording characteristic of the note taking stage of the research, they also showed a trend toward the classification and codification of choreographic activities which later became the hallmark of the charts. (For a detailed analysis of the recording of communication activities see Chapter 6).

While the researcher was mastering the skill of focusing on communication activities, a second dilemma concerning the separation of process from product was emerging. Early on in the study it had been determined that whilst steps and movements in themselves had no relevance to the investigation, the act of forming those steps and movements was central to it. A dearth of literature on the subject at hand, and hence a lack of guiding principles for such a study, compelled the researcher to re-examine her own choreographic training in order to discover clues in the search for an appropriate approach. Descriptions of the compositional devices found in student/teacher manuals were reviewed. The search yielded long lists of these devices, many of which, whilst valuable to students learning the subject, proved irrelevant within the context of the professional at work.¹

1 For example, in 'The Intimate Act of Choreography', Blom and Chaplin list 'Sixteen Ways to Manipulate a Motif'. Some of these terms, such as 'repetition', 'size' and 'rhythm' directly relate to the creation of a dance in any context. However, terms such as 'retrograde' or 'inversion' imply the sort of experimentation used almost exclusively in lessons and workshops.

Clearly a range of compositional devices was necessary for an analysis of the process. However, such devices were not to be discovered entirely in the writing on the teaching and learning of choreography, but within the context of the professional rehearsal, while observing a choreographer in the act of creating a dance.

Like the effort to focus on communication activities, attempts to focus on the choreographer's use of compositional devices, or 'forming activities', meant that the researcher was compelled once more to forego the observation of steps and movements. However, focusing on forming alone, required the additional effort of by-passing the immediate association, which exists between the activity of forming a step or movement, and the step or movement produced by that activity.

Whilst the researcher always had a sense of this need for a shift in focus, what precisely the new association comprised was not immediately evident, and became clear only during the development of the charts.

Hence in the 'Pribaoutki' notes, the recording of devices habitually occurs only in relation to descriptions of steps and movements, and in both the 'Apollo Distraught' and 'Pick-Up' notes, devices appear frequently as quotations from the choreographers, and are only infrequently disassociated from references to movements and steps. (For an analysis of the notes, refer to Chapter 6).

With the creation of the charts, the observation and recording of both communication and forming activities shed its ambiguity. The design of the charts allocated specific sections devoted to these activities. This effected more efficient observation and recording than had previously been possible, in that the researcher was now able to perceive both communication and forming activities as autonomous entities which, nevertheless, partook in the interactive unity of the process.

Communication activities were divided, on the charts, into two sub-columns, one representing instructions from the choreographer and the other representing responses from the dancers. Until the creation of the fourth chart version these sub-headings were written on the charts as nouns (INSTRUCTION and REACTION). However, by the fourth chart version, it had been determined that all communication activities should be depicted as verbs, in keeping with the active, progressive nature of the process. Communication sub-headings and categories consequently were altered to verbs, and remained as such throughout the remainder of the study.

Unlike the sectioning of the COMMUNICATION column, appropriate divisions of the FORMING COLUMN (or the FORM column as it became from the fourth chart version onward) were less easily determined. Initially, and indeed up until the creation of the sixth chart version, the FORM column was depicted in three sections : a DEVISING or DEVISE sub-column to cover the creation by the choreographer or the dancers of new material; an ORGANIZING or ORGANIZE sub-column to cover the arrangement of the material into a dance; and an ADJUSTING/INTERPRETING or ADJUST/INTERPRET sub-column to cover any adaptations made by the dancers, of new or set material.

Theoretically, the inclusion of this third sub-column on the charts, made perfect sense. There were two reasons for its initial presence. First, it was to represent adjustments and interpretations made by the dancers during rehearsals and, second, it was to represent adaptations made by the dancers due to the transition from executing the dance in rehearsal, to performing it on stage. Its six categories¹ represented what was assumed to be any eventuality imposed by a change of space,

1 DURATION, DYNAMIC, TEMPO, FOCUS, BODY SHAPE and STUDIO SPACE.

a conversion to live music (if applicable) and the addition of costumes, set and lighting.

However, by the creation of the sixth chart version, the researcher's original intention to monitor the process from the rehearsal stage through to the first performance had been amended to omit this stipulation. (For an explanation of the reasons for this amendment, refer back to Chapters 3 and 4). Consequently the ADJUST/INTERPRET sub-column had no further relevance with regard to the recording of the process in transition from rehearsal to performance.

In addition, while reviewing the efficiency of recording the rehearsals of Edgar Newman, Richard Alston and Ian Spink on chart versions three and four, the researcher recognized that using the ADJUST/INTERPRET sub-column had often interrupted the flow of recording, by forcing the re-recording of categories already depicted in other sub-columns.¹ To the further confusion of recording, the term 'interpret' was duplicated as a category in the COMMUNICATE column.²

The result of these discrepancies on the chart, was the unnecessary recording of 'adjustments' which were already covered by the REACT categories in conjunction with the ORGANIZE categories. If, for example, a dancer responded to an instruction by interpreting the choreographer's wishes (REACT - INTERPRET) regarding rhythm (ORGANIZE - RHYTHM), the joint recording of these categories in the sub-columns REACT and ORGANIZE was sufficient to imply both a reaction and an adjustment. An additional column repeating these categories, therefore, was superfluous, and only served to cause gaps in recording by confounding the researcher.

1 ADJUST/INTERPRET categories DYNAMIC, TEMPO, FOCUS, BODY-SHAPE and STUDIO SPACE were duplicated in the FORMING COLUMN under the sub-heading ORGANIZE.

2 INTERPRET was duplicated in the COMMUNICATE column under the sub-heading REACT.

As a result of this review, the researcher incorporated the ADJUST/INTERPRET sub-column and categories into the COMMUNICATE column under REACT, and into the FORM column under ORGANIZE.

As the recording method was refined, communication and forming activities as depicted on the charts, underwent considerable revision involving the use of the noun, verb and adjective forms of main headings, sub-headings and categories.

On the first chart version, both communication and forming activities appeared under the main headings of COMMUNICATION and BUILDING MOVEMENT and were variously represented as nouns, verbs and adjectives. Communication categories were listed as either adjectives (e.g. VOCAL), verbs (e.g. MANIPULATE) or nouns (e.g. DISCUSSION) and forming categories as either nouns (e.g. REPETITION) or verbs (e.g. OPPOSE).

However, in the second and third chart versions there was a definite shift to the use of the verb form in the sub-headings and categories of both communication and forming columns. This indicated a desire on the part of the researcher to render all terms on the chart 'active', in order to reflect a sense of progression. Whilst this was an important development in the understanding of the process, it prevented maximum efficiency of recording.

The reason for this remained a mystery until the researcher realized that if both communication and forming activities were depicted as verbs on the chart, they might be interpreted as unrelated entities. This, if it occurred during observation, might cause further interruption of the natural recording flow.

By the creation of the fifth chart version the researcher had solved the problem by leaving communication sub-headings and categories as well as forming sub-headings, as verbs, but changing all forming

categories to nouns. Where previously each communication and forming activity had been recorded, more or less, in isolation (e.g. Now the choreographer is demonstrating a movement and, at the same time, he is making a shape), now they could be recorded interactively (e.g. Now the choreographer is demonstrating a movement and the movement has to do with body shape). In essence, this development accomplished another vital shift in focus. In recording the process, a forming activity need no longer be associated with its product. On the chart it was automatically associated with its corresponding, simultaneous communication activity.

Once the appropriate focus had been established, the researcher concentrated on collecting and amending terms. This practice was entirely empirical. The moment a new term or idea was discovered during observation, it was noted in any available space on the current chart, thereby contributing to the amendment of the succeeding chart version. In this way observation and recording were systemized ethnographically over successive rehearsal periods.

While the researcher was systemizing communication and forming activities, a third element was manifesting itself as part of the choreographic process and presenting additional problems regarding observation and recording. Initially there was little more than a sense that it existed and, at that point, it was presumed to be a quantitative measure of the amount of detail employed by the choreographer during a given transaction. At this stage it manifested itself as a separate entity or influence at work during the process, governing each transaction, yet somehow set apart from it.

Throughout the 'Pribaoutki' notes, this quantitative influence was shown as three 'levels of detail', apparently applicable to any transaction or part thereof, as level one (low), level two (medium) or level three (high) and abbreviated as DL1, DL2 and DL3. Whilst these

abbreviations were employed continually throughout the notes, there was neither consistency or definite pattern to their use, nor any attempt to further define their meaning. (For an analysis of the notes, refer to Chapter 6).

The concept of 'amount of detail' or 'detail level' was an attempt to isolate and codify a mode of activity which apparently belonged to both the realms of communication and forming activities, but which seemed to have a life of its own that continuously and profoundly affected them. The choreographer might be demonstrating and the dancers copying, with regard to body shape and counting, but in what manner these activities progressed remained provokingly elusive and apparently prohibitive to codified recording. One moment the dancers were performing the movements as if on stage in front of an audience, while the next they were only marking or practising them. One moment the choreographer was demonstrating precisely what he wanted, while the next he was demonstrating exactly the same movement, but with a slight, deliberate alteration. The introduction of the concept of detail level into recording was an initial attempt to establish this elusive yet very real part of the process as a codifiable entity.

By the time the researcher came to observe Richard Alston choreographing 'Apollo Distraught', an expanded concept of 'detail level' had been arrived at and was being applied in this second set of notes. The most significant change in the concept was reflected by the use of a new phrase. Throughout the 'Apollo Distraught' notes and, indeed, the 'Pick-up' notes, the phrase 'detail level' was replaced by the phrase 'detail category', indicating the recognition that the detail which influenced the process was not merely quantitative in nature, but also qualitative. 'Detail category' encompassed not only a measurement of detail, but a type of detail as well and, in so doing, depicted, in its abbreviated

forms of DC1, DC2 and DC3 that 'quantity' of detail and 'type' of detail were interactive.

As the concept of amount and type of detail were used more frequently in recording, the definition of 'detail category' expanded. In the 'Apollo Distraught' notes, 'detail categories' were defined as ways of looking at how the choreographer and dancers dealt with new or developing material. They were referred to, in this definition, as 'progression categories' which encompassed an element of time. Two types of 'progression categories' were identified. 'Linear progression categories' moved from the beginning to the end of the rehearsal and were determined by time passing. 'Creative progression categories', whilst not elaborated on, were explained in sample word-codes which were meant to reflect progression and express the concept of qualitative detail. Such word-codes included 'alter', 'practise' and 'polish'.¹

Later in the 'Apollo Distraught' notes there was a further attempt at explaining the concept of 'detail categories'. Three specific codifications were cited, each with its own application to aspects of the process. 'Block' referred to any aspect of the process that was general or non-specific. For example, the choreographer demonstrating only the gist of a movement phrase or the sketching in of rhythmic phrases as opposed to using precise counts. 'External detail' referred to the specific mechanics of movement, for example, the precise shape of a movement or the setting of a floor pattern. 'Internal detail' referred to any aspect of the process which involved images or interpretation on the part of either the choreographer or the dancers.

By the end of the note taking stage (September 22, 1982), 'detail categories', whilst having been established as vital components of

1 Please note that the imprecision of such definitions was due to the early attempt at disclosing the true nature of 'modes of working' during rehearsals. These 'modes' emerged only ethnographically over successive observations.

recording the choreographic process, were proving, nevertheless, both convoluted and confusing. During the development of the first two chart versions the researcher attempted to clarify them by re-assessing their use in recording.

The initial step was to re-define the concept of detail categorization in the hope that this would streamline an already too cumbersome codification. It emerged from review and discussion, that in utilizing what she had termed 'detail categories', the researcher was searching for an entity which was capable of expressing not only the concept of detail, but also the manner in which both the choreographer and dancers partook in those activities. A third recording component comprising a medium or framework within which communicating and forming activities could operate was clearly required. This additional component must embrace a broader concept than had detail categorization. It must encompass all rehearsal activities directly relating to the choreographic process, covering the choreographer, the dancers and any other party who might become, momentarily, part of the process (e.g. if the notator should take part in the reconstructing of a sequence created in a previous rehearsal). With the creation of the first chart version, this new recording component was termed 'WORKING MODE', referring to the manner in which communication and forming activities were executed. It was depicted on the chart as a main heading with a column preceding the columns of COMMUNICATE and FORM.¹

Until the creation of the seventh chart version the WORKING MODE column remained an undivided or 'open' column in which the researcher could enter abbreviated terms taken from a pre-determined list of

1 Note that on the first chart version the communication column was depicted as COMMUNICATION and the forming column as BUILDING MOVEMENT. In subsequent chart versions the terms used were COMMUNICATE and FORM.

working modes. Initially the list consisted of three activities : blocking, external setting and internal setting. Blocking was abbreviated to BL and defined as the general devising and absorbing of movements, general blocking of movement sequences and floor patterns with little or no reference to details. In blocking the dancers focussed on quick memorization to get the gist of broad movement sequences. External setting was abbreviated to EXT and involved the setting of steps and movements with reference to the mechanics of movement such as factual descriptions of sequences using straightforward terms and dance terms. Internal setting was abbreviated to INT and involved the setting of steps and movements with reference to physical images (e.g. 'make the turn come from the contraction') and mental images (e.g. 'make the back flat like a table top').

By the fourth chart version, the term 'internal setting' had been divided into two parts. 'Internal setting (I)' stood for internal setting (imaginative) and was defined as a framework in which the choreographer communicated non-physical or imaginative images which required subjective or 'internal' interpretation from the dancers. 'Internal setting (P)' stood for a framework in which the choreographer communicated physical images which required subjective or 'internal' interpretation from the dancers.

As observation progressed more terms were added to the ever-increasing list of working modes. These included 'mark', 'run', 'alter', 'practise', 'tidy', 'improvise', 'experiment', 'notes', with frequent bracketed references to 'with music', 'without music', 'all together', '2 dancers only' etc. By the fourth chart version, the open WORKING MODE column had become an expanding repository for experimental terms and proof positive that working modes formed a vital and necessary part of recording the choreographic process. The list of working modes

continued to expand through the fifth and sixth chart versions.

With the creation of the seventh chart version it was decided to consolidate the working modes by closing the WORKING MODE column and codifying its terms into working mode categories in keeping with the rest of the chart. Thirteen working mode terms were identified, codified and incorporated into the chart.¹ This served to clarify and streamline their use in conjunction with communication and forming activities.

SUMMARY

In systemizing observation and recording, the researcher addressed two challenges : to develop the ability to distinguish, efficiently, between the product (the dance) and the process (the method used to create it); and to develop the ability to identify and isolate the elements of the process for classification, codification and recording.

Systemization required a shift in focus when observing communication and forming activities, as well as the ability to identify and codify the modes in which these two activities operate.

In the observation of communication activities, the researcher was compelled to forego the tendency to concentrate on the steps and movements of the dance and, instead, observe the exchanges between the choreographer and the dancers.

In the observation of forming activities the same shift in focus was required. However, forming activities were less readily adaptable than communication activities to the task of observing the process as distinct from the product. This was because there is a close association between the activity of forming steps or movements with the steps or

1 These categories were EXTERNAL SETTING, INTERNAL SETTING (P), INTERNAL SETTING (I), BLOCK, MARK, RUN-NO ACCOMPANIMENT, RUN-WITH ACCOMPANIMENT, ALTER/CHANGE, PRACTISE, IMPROVISE/ EXPERIMENT, RECONSTRUCT, TIDY, TAKE OR REFER TO NOTES.

movements produced by that activity.

The shift in focus for forming activities, therefore, meant an additional change which evolved during the development of the charts and which involved the re-alignment, during observation, of forming activities with communication activities.

The shifts in focus while observing and recording communication and forming activities, gave rise to the recognition of a third element which seemed to act as an influence over the other two. Initially, this element was identified as the amount of detail employed by the choreographer during transactions, defined in the 'Pribaoutki' notes as 'detail level' and allocated three possible measurements : level one (low), level two (medium) and level three (high). Later, in the 'Apollo Distraught' notes, the concept of detail level was expanded to encompass the idea of 'detail' being both quantitative and qualitative in nature and referred to as 'detail category'.

Several definitions of 'detail category' were evolved until, by the end of the note taking stage, the concept had become too confusing to be used effectively in recording.

Consequently, 'detail category' was re-defined and changed to 'working mode', an entity which encompassed not only the concept of quantitative and qualitative detail, but also the manner in which the choreographer and the dancers partook in communication and forming activities.

The design of the charts made possible the efficient observation and recording of communication activities, forming activities and working modes, such that the researcher was able to perceive each activity as separate, yet contributing to an interactive unity.

The development of the charts through eight versions involved, first, the translation of the three main components of the process

(communication activities, forming activities and working modes) into a tabulated format with these components as the main headings of three main columns; second, the division of the three main columns into sub-columns with logical and readily recognizable sub-headings; and, third, the further division of those sub-columns into categories representing the various types of activities that transpire during rehearsals.

The two sub-divisions of the communication column remained throughout the development of the chart as columns for instruction from the choreographer and reactions from the dancers. However, the column for forming activities (initially referred to as 'BUILDING MOVEMENT' and finally referred to as 'FORM'), first consisted of a sub-column for devising movement, a sub-column for organizing movement and a sub-column for adjustment and interpretations on the part of the dancers. The sub-column for adjustments and interpretations was eventually discarded when it was discovered that its elements were covered by the combined categories depicted elsewhere on the chart.

The working mode column remained an 'open' column until the seventh chart version, at which point it was divided into categories in keeping with the rest of the chart.

Categories for the chart were identified empirically through successive observations.

By the seventh chart version all main headings, sub-headings and categories, with the exception of the devising categories of 'ON SELF' and 'ON DANCERS' and the organizing categories which had become nouns, were depicted as verbs to afford a smoother recording flow than had been previously possible.

CHAPTER 6

ANALYSIS OF THE NEW RECORDING METHOD

6.1 Analysis of Notes

During this stage of recording the researcher used long-hand note taking, diagrams and drawings to produce three sets of notes, one each for Robert North choreographing 'Pribaoutki', Richard Alston choreographing 'Apollo Distraught' and Micha Berghese choreographing 'Pick-Up'.¹

In the following analysis all examples given have been reproduced verbatim from the researcher's original recording notes.

The data gathered during note taking divides into three types : information about the product (the dance); information about the choreographic process; and explanatory notes and analytical commentary.

Information about the product includes descriptions of dance phrases and sequences, stick figures to illustrate movements and body shapes accompanied by explanatory notes, diagrams illustrating floor positions accompanied by explanatory notes, diagrams illustrating floor patterns accompanied by explanatory notes and, in the case of the 'Pribaoutki' notes, listing of the order of sections of the dance.

In describing dance phrases and sequences in the 'Pribaoutki' notes, the researcher concentrated on either the movements themselves (e.g. 'some of the movement is made by North pulling L along the floor while she relaxes - produces a feeling of strain in pulling her weight', from Rehearsal 11, April 14, 1982) or, as the dance was a narrative, on sequences of dramatic action (e.g. 'G places D down and crouches,

1 Due to circumstances explained in Chapter 3, the researcher had the opportunity to observe Micha Berghese during only four rehearsals. Consequently, the recording notes on this choreographer are incomplete and constitute little more than an extension of the material gathered during the observation of the previous choreographer, Richard Alston.

making animal-like gestures - he looks at her lovingly and she places her hand on his head', from Rehearsal 2, March 31, 1982).

As 'Apollo Distraught' involved no dramatic narrative, instances of descriptions of phrases and sequences are confined to the movements alone. (e.g. 'M - left leg on floor - turns into lean - changes shape to shift into fifth position facing back', from Rehearsal 6, June 8, 1982).

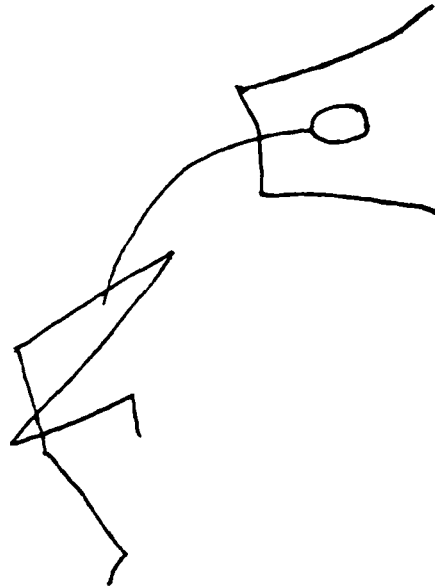
Ranging from sketchy notes to comprehensive descriptions, this type of data gathering was commonly confined to periods of low or nil communication between the choreographer and the dancers. It often was employed during the running or marking of sections of the dance, or at other times when the researcher felt the least likely to miss vital information through loss of visual contact with proceedings for more than a few seconds. Consequently, such descriptions were used only at random and, as such, do not form a recognizable pattern of recording.

As the researcher's ability to distinguish process from product increased, the instances of descriptions of dance phrases and sequences decreased. In the 'Pick-Up' notes, these descriptions appear infrequently, and only as short sentences lacking in detail (e.g. 'all freeze while L does own phrase slowly', from Rehearsal 4, September 18, 1982).

The use of stick figures constituted an attempt, by the researcher, to illustrate movement with more speed and accuracy than could be afforded by word descriptions. Unlike word descriptions which were employed during periods of lull in the rehearsal, drawings were used during periods of concentrated choreographic activity. During such periods, the pace and intensity of choreographic transactions allowed for far less recording time and consequently demanded a more expeditious recording method than notes could afford.

In the 'Pribaoutki' notes stick figures appear only five times and, therefore, do not contribute to any consistent pattern of recording.

e.g.



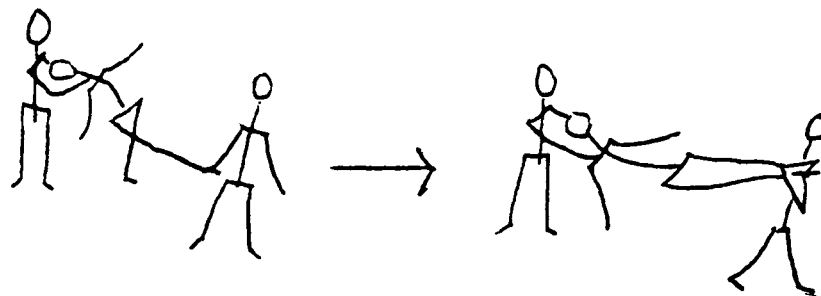
'Horse rearing'

This stick figure, recorded during Rehearsal 5, April 5, 1982, illustrates a position which the choreographer asked three male dancers, portraying horses, to assume. The notes accompanying the drawing are :

'Must travel - like horses drawing a coach - at the end of the galloping, turn and end like horses rearing.'

In the 'Apollo Distraught' notes, stick figures occur twelve times and tend to show not only specific positions but also transitions from one position to another.

e.g.



These stick figures recorded during Rehearsal 6, June 8, 1982,

are accompanied by the following notes :

'M supported by H in backbend - J takes M's right ankle -

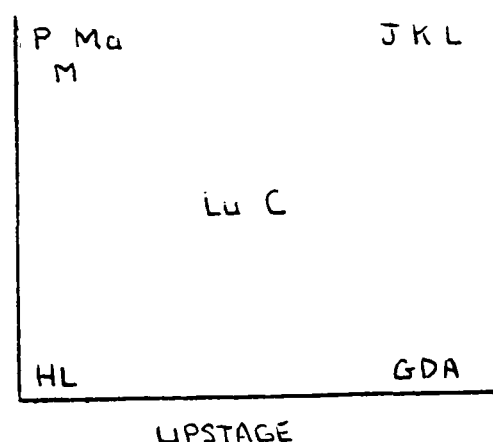
M lifts his left leg into straight position across J's shoulders.'

Whilst stick figures appear more frequently throughout the 'Apollo Distraught' notes than throughout the 'Pribaoutki' notes, they are still neither sufficiently frequent nor consistent to contribute to a pattern of recording. However, their use as illustrations of transitions from position to position shows 'an emerging ability, on the part of the researcher, to isolate and record progression during rehearsal transactions.'

Stick figures do not appear in the 'Pick-Up' notes.

Diagrams showing floor positions were employed only in instances where the choreographer was dealing specifically with spatial aspects of the dance. Whilst their use as a recording method was, therefore, more purposeful than the more indiscriminate employment of word descriptions and stick figures, such diagrams appear only five times in the 'Pribaoutki' notes and thirteen times in the 'Apollo Distraught' notes and, as such, can be considered neither exhaustive nor comprehensive enough to constitute a pattern of recording.

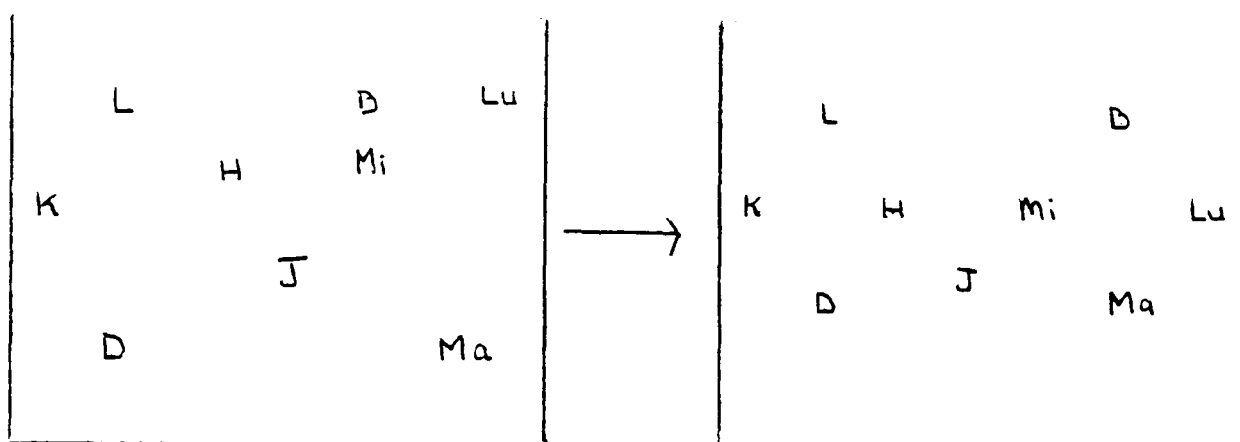
e.g.



The diagram, overleaf, recorded during Rehearsal 10 of 'Pribaoutki', April 14, 1982, illustrates the beginning of a section of the dance in which the dancers perform a series of steps, hops and jumps in a complicated floor pattern. The notes accompanying the drawing are :

'He (the choreographer) places dancers at various points - for example at one side of the space or the other - he counts the groups and asks them (the dancers) to walk the pattern.'

e.g.



These diagrams, recorded during Rehearsal 14 of 'Apollo Distracted', June 14, 1982, illustrate an adjustment in the positions of nine dancers made by the choreographer to begin a floor pattern on a particular part of the music. The notes accompanying the drawings are :

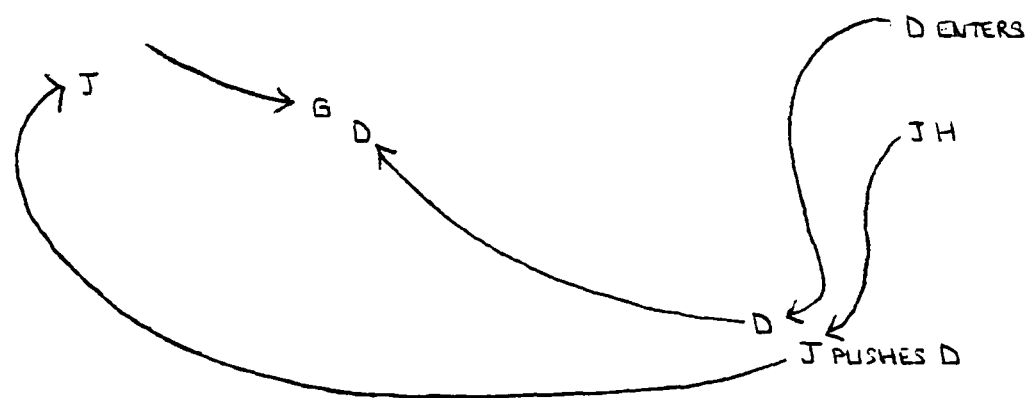
'Wants it symmetrical - must find a way of walking and patterning so it's symmetrical.'

Once more, the use of these diagrams to illustrate an instance in which the choreographer is making an alteration, as opposed to the use of similar diagrams in the 'Pribaoutki' notes which illustrate merely

the positions taken at a particular moment, shows a growing ability to recognize progression.

Like diagrams showing floor positions, diagrams showing directions and floor patterns were employed specifically to illustrate the choreographer dealing with spatial aspects of the dance. Again, however, their infrequent use (four instances for 'Pribaoutki', six for 'Apollo Distraught' and none for 'Pick-Up') renders them insufficiently representative of this aspect of the working process.

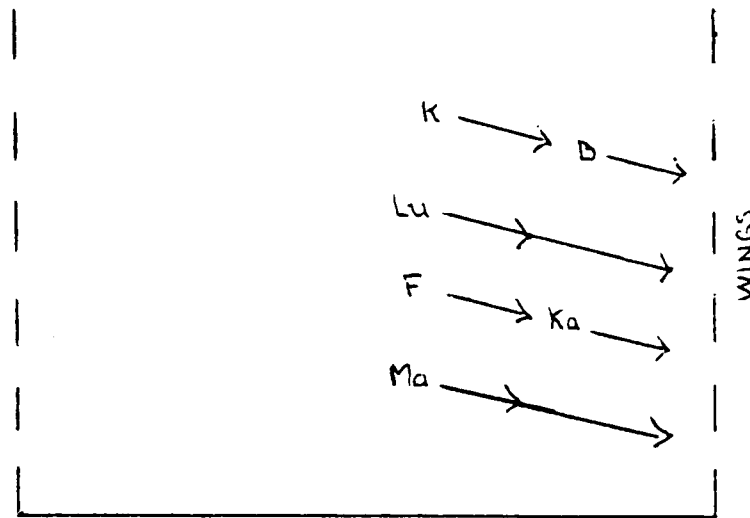
e.g.



This diagram of stage space, recorded during Rehearsal 5 of 'Pribaoutki', April 5, 1982, illustrates the entrance of one dancer (D) into a group of three dancers (G, H and J) who are already in place in the space. The diagram shows D's entrance, the shifting of G, H and J and the lifting of D by J. The notes accompanying the diagram are :

'North alters D's entrance and floor pattern - describes it as "tricky" '.

e.g.



This diagram of stage space, recorded during Rehearsal 7 of 'Apollo Distraught', June 9, 1982, illustrates the exits at the end of the first section of the dance. There are no accompanying notes.

There are eight instances of lists of parts and sections of the dance throughout the 'Pribaoutki' notes. Of these, four were recorded following rehearsals and four during rehearsals while the dance was being either run or marked. Lists served to clarify the order and logic of a section which had a narrative structure, and were employed only during periods of low or nil choreographic activity.

- e.g.
1. line dance
 2. G - solo - bull
 3. J - solo - horse
 4. horses - H and P
 5. D (girl) enters - lifted by G and J
 6. series of lifts and acrobatic movements - G and J
 7. A - solo - young man
 8. A and D - duet
 9. D, A, H, P, J - together

This list appears at the end of Rehearsal 4, April 2, 1982. It serves to clarify a section of narrative in which a young girl, beloved by the animals, enters the forest to play with them and meets an unhappy young man who has been transformed into a half-beast through a wicked spell. By loving him, the girl lifts the spell and they are married.

Information about the choreographic process includes descriptions of the choreographer's actions, documentation of verbal instructions and vocal communication from the choreographer, documentation of quotes from the choreographer, the initial use of working modes ¹ in conjunction with the description of actions or the documentation of quotes and the beginning of the codification of rehearsal activities. In the case of the 'Apollo Distraught' and 'Pick-Up' notes information about the process includes descriptions of the dancers' actions.

Descriptions of the choreographer's actions appear regularly and frequently throughout all three sets of notes. The types of actions described cover the interaction between choreographers and dancers in a range from nil or low levels of interaction to high levels of interaction. For example in Rehearsal 4, April 2, 1982, of 'Pribaoutki' the researcher recorded, 'choreographer consults drawings in art book', followed by 'choreographer and dancers look through drawings - choreographer explains origin of imagery for dance.' Elsewhere in the same rehearsal the researcher recorded, 'choreographer works on moving whole group around in a specific floor pattern.'

Likewise, in Rehearsal 10, June 14, 1982 of the 'Apollo Distraught' notes the researcher recorded both, 'choreographer confers with composer over counting a section of the score', and, 'choreographer gives dancers

1 As previously mentioned in Chapter 5, the term 'working mode' was coined only once the note taking stage had ended. In this analysis, for purposes of convenience, it refers to its predecessors, 'detail level' and 'detail category'.

a running step and alters counts to get desired effect.'

No instances of low interaction levels appear in the 'Pick-Up' notes. All documented instances of the choreographer's actions are highly interactive with the dancers (e.g. 'sorts out directions of each dancer', 'adds more movements to phrase' - Rehearsal 4, September 18, 1982).

Like descriptions of the choreographer's actions the documentation of his ¹ verbal instructions occur regularly and frequently throughout all three sets of notes. Instances of recording of instructions such as 'tells them to relax into the movement' (Rehearsal 5, April 5, 1982) or 'tells them where they should exit' (Rehearsal 4, April 2, 1982) abound in the 'Pribaoutki' notes. However, it is not until the recording of the 'Apollo Distraught' rehearsals that instances of vocal instruction begin to appear. In this set of notes, frequent instances of the documentation of verbal instructions, such as 'says they must show him the movement so he can alter it' (Rehearsal 9, June 11, 1982) are joined by less frequent, but significant instances of vocal communication such as 'uses vocal inflection while counting - mimics dynamic of movement with voice' (Rehearsal 10, June 14, 1982).

No instances of vocal communication appear in the 'Pick-Up' notes. However, there are frequent instances of the documentation of verbal instructions such as 'tells them to repeat the whole sequence' (Rehearsal 7, September 22, 1982).

Instances of quotes from the choreographer occur approximately ten times as frequently in the 'Apollo Distraught' notes as they do in either the 'Pribaoutki' or 'Pick-Up' notes. In Rehearsal 5, April 5, 1982 of 'Pribaoutki' single words such as 'strong' or 'tricky' and short sentences such as 'it's got to be really magical' occur eleven times only. In an 'Apollo Distraught' rehearsal comparable in length (Rehearsal 10,

1 All three choreographers recorded in the notes were male.

June 14, 1982) single words such as 'good', 'exactly', short phrases such as 'run on', 'knee more forward' and sentences such as 'where does that feel like it wants to go?', 'it wants to keep going round' occur one hundred and twenty three times. Instances of all three types of quotes drop down, once more, to fifteen times in the 'Pick-Up' notes (Rehearsal 3, September 6, 1982).

There are two reasons for this discrepancy. The first involves choreographic 'style'. Of the three choreographers observed during the note taking stage, Richard Alston was the most inclined to verbalize. The other two choreographers - Robert North and Micha Berghese - were less inclined to verbalize and more inclined to demonstrate precisely what they wanted their dancers to do.

The second reason for the discrepancy is associated with the search for an appropriate recording focus within note taking. In her attempt to de-emphasize descriptions of the dance, the researcher over-emphasized instances of direct communication during the recording of 'Apollo Distraught' rehearsals. By the time the researcher came to record the 'Pick-Up' rehearsals the futility of documenting a surfeit of quotes had been recognized.

By the completion of recording the first rehearsal of 'Pribaoutki' (March 30, 1982), the researcher had evolved the initial stage of the concept of 'working modes'. (For a description of the development of 'working modes' refer to Chapter 5). In this initial stage 'working modes' were interpreted and documented as amounts of detail used by the choreographer during any given transaction. These 'detail levels' are abbreviated throughout the notes as DL1 to depict a 'low' level of detail, DL2 to depict a 'medium' level of detail and DL3 to depict a 'high' level of detail, and occur in association with the documentation of the choreographer's actions (e.g. 'DL3 - North changes the direction of

J's run', Rehearsal 4, April 4, 1982), and the documentation of quotes from the choreographer (e.g. 'DL2 - alters jumps and steps - swoops like an eagle', Rehearsal 5, April 5, 1982). Detail levels also appear throughout the notes as sections of post-rehearsal reflection such as the following, written at the end of recording Rehearsal 1 :

'Detail level 1 to begin with - just getting basic phrase - only reached level 2 in this rehearsal (floor patterns and directions dealt with, some details of individual movements sorted), did not approach level 3 (e.g. more minute details).'

Once the recording of 'Apollo Distraught' was underway, the concept of 'detail level' had been extended to 'detail category' to cover not only the amount of detail used by the choreographer, but also the type of detail used. The abbreviations DC1, DC2 and DC3 appear throughout the notes, mainly in conjunction with the documentation of quotes from the choreographer (e.g. 'lift out of the hip and push off of the hand' - DC3, Rehearsal 13, June 17, 1982), but also in association with the single words which occur repeatedly in both the 'Apollo Distraught' and 'Pick-Up' notes and which were contributing, at the time of recording, to a growing list of codified terms to depict elements of the process (e.g. 'DC3 - polish', Rehearsal 13, June 17, 1982; 'DC2 - alter', Rehearsal 12, June 16, 1982).

Instances of 'detail categories' in conjunction with quotes and codified terms appear regularly in the 'Pick-Up' notes (e.g. 'DC3 - take the movement from the hip so the leg goes back in parallel', Rehearsal 1, September 15, 1982; 'DC1 and DC2 - verbal instruction/demonstration', Rehearsal 1, September 15, 1982) and with approximately the same frequency as they appear in the 'Apollo Distraught' notes. In rehearsals of comparable length, 'detail categories' were documented nine times in an

'Apollo Distraught' rehearsal (Rehearsal 10, June 14, 1982) and twelve times in a 'Pick-Up' rehearsal (Rehearsal 1, September 15, 1982).

The codification of rehearsal activities began in the 'Pribaoutki' notes as an empirical allocation of words for the activities observed. In this initial stage of note taking, when the researcher was attempting to record as much data as possible in order to avoid excluding anything of significance, any word or phrase which seemed appropriate at the moment of recording might be used. However, as recording proceeded specific words and phrases were used repeatedly and there is evidence in the notes of recurrent attempts at codification.

In the fifteen 'Pribaoutki' rehearsals, the following sixty-five words and phrases appear, having been used by the researcher to record a variety of rehearsal activities. The words and phrases are listed in the order of frequency of occurrence :

WORD/PHRASE	NO. OF TIMES USED	WORD/PHRASE	NO. OF TIMES USED
timing	51	phrase/phrases	3
shows	45	interpret	3
floor pattern	34	steps	3
verbal instruction	31	without music	3
alters	26	explains	3
imagery/image	24	cue	3
asks/tells	21	makes judgement	3
setting/sets	19	discuss	2
lift /lifts	17	bodily moves them	2
marking/marks	15	manipulate	2
changing/changes	13	speaks	2
weight	12	sketching in	2
listens	10	watches	2
runs through/run	10	indicates	2
improvises	10	adds	1
experiment/experimentation	9	reworks	1
transition	9	breaks it down	1
counts	8	checks	1
goes over/going over	7	order	1
exit	7	puts together	1
with music	7	direction	1
deals with	7	flow	1
practise	6	clears up	1
sorting out	6	cuts out	1
goes through	5	level	1
entrance	5	devises	1
accident	5	rhythm	1
walk through	5	points	1
unison	5	places	1
gives instructions	4	comments	1
dynamics	4	copy	1
contact	4	focus	1
describes verbally	4		

An analysis of the 'Apollo Distraught' notes shows a decrease in the number of words and phrases used to record rehearsal activities

in fifteen rehearsals, from sixty-five to forty-five.

WORD/PHRASE	NO. OF TIMES USED	WORD/PHRASE	NO. OF TIMES USED
Demonstrate	43	phrase	4
change/alter	32	music cue	4
with music	32	watch	4
timing	31	entrance	4
talk/talk through	27	floor pattern	3
instruction/verbal instruction	26	spacing	3
manipulate	25	notebook/score	3
counts/counting	23	visual cue	3
do (dancers)	22	run	3
indicate	16	dynamic	2
repeat	15	experiment	2
listen	14	without music	2
mark	13	demonstrate & sounds	2
unison	12	direction	2
talk about/discuss	12	front	1
demonstrate & talk	11	interpret	1
problem	10	block	1
practise	9	body shape	1
weight	8	exit	1
sounds	7	rhythm	1
describe	6	adjust	1
coordination	5	accident	1
polish	5		

The decrease in the number of codified words and phrases used to record rehearsal activities, shows a movement, on the part of the researcher, toward consolidating such codified terms. For example, the codified terms used to record instructions from the choreographer are written throughout the 'Pribaoutki' notes variously as 'asks/tells' (21 times), 'gives instructions' (4 times), 'verbal instructions' (31 times), 'describes verbally' (4 times), whereas in the 'Apollo Distraught' notes

the recording of instructions from the choreographer is written exclusively as 'instruction/verbal instruction' (27 times). The decrease in words and phrases also indicates a movement away from choosing words and phrases spontaneously and toward choosing them from a 'mental list'.¹

Of the sixty-five words and phrases that occur in the 'Pribaoutki' notes, only seventeen² represent communication activities. The remaining forty-two cover compositional devices and working modes. A similar proportion is demonstrated in the analysis for the 'Apollo Distraught' notes, with only twelve³ of the forty-five words and phrases representing communication activities and the remaining thirty-three covering compositional devices and working modes.

However, when translated into a measure of frequency of recording, the figures reveal a far greater contrast. Terms covering communication activities in the 'Pribaoutki' notes occur one hundred and seventy nine times, as opposed to three hundred and fifty eight times for terms covering compositional devices and working modes. In the 'Apollo Distraught' notes, terms covering communication activities occur two hundred and one times as opposed to two hundred and fifty six times for terms representing compositional devices and working modes.

- 1 By 'mental list' the researcher means a pool of terms which was beginning to emerge through observation and be referred to repeatedly but not yet written down.
- 2 These are : asks/tells, discuss, gives instructions, listens, shows, verbal instruction, bodily moves them, points, places, comments, describes verbally, speaks, explains, watches, indicates, image/imagery, breaks it down.
- 3 These are : demonstrate, talk/talkthrough, instruction/verbal instruction, manipulate, indicate, listen, talk about/discuss, demonstrate and talk, sounds, describe, watch, demonstrate and sounds.

The same codified terms continued to be used in the recording of 'Pick-Up'. In a single rehearsal there is an incidence of twenty-seven different words and phrases all extracted from the 'mental list' arrived at during the recording of 'Apollo Distraught', with a frequency of recording of forty-six.

In addition to the use of individual codified terms in the form of words and phrases in the 'Apollo Distraught' and 'Pick-Up' notes, the researcher began to assemble these terms into groups of up to four words to show the simultaneity of activities involved in single rehearsal transactions. Whilst the use of these groupings was inconsistent their occurrence in the notes indicates a growing understanding of the choreographic process. Examples of such aggregates are : 'demonstrate - describe - instruct - words', 'manipulate - words - demonstrate', 'demonstrate/talk - manipulate/talk - practise'.

Recording of activities of the dancers in the 'Apollo Distraught' and 'Pick-Up' notes, whilst infrequent, shows a growing acknowledgement of the contributions made by dancers to both communication and forming activities. Instances of such documentation constitute a significant development in recording. (They are completely absent from the 'Pribaoutki' notes). Examples are : 'dancers are counting', 'dancers discuss among themselves', 'dancers practise', 'K does it not quite as he [the choreographer] wants her to'. (From Rehearsal 3, 5 and 8 of 'Apollo Distraught'); and 'dancers devise own movement phrases', 'dancer returns to M's sequence', 'dancers ask questions about arm movements'. (From Rehearsal 1 and 3 of 'Pick-Up').

Explanatory notes and analytical commentary are confined to the 'Apollo Distraught' notes. They are absent from the 'Pick-Up' notes. The nature of commentary in the 'Pribaoutki' notes, where it exists, is highly subjective and impressionistic and, consequently, cannot

contribute to the body of knowledge relating to an objective perception of the choreographic process.

In the 'Apollo Distraught' notes, explanatory notes and analytical commentary appear as adjuncts to the main body of documentation, written at the end of rehearsal recordings. Such annotation includes descriptions of the choreographer's approach to composing, comparisons of the choreographic approaches of Alston and North and the initial attempt to classify the process

The following description of Alston's choreographic approach appears at the end of Rehearsal 3, June 3, 1982 :

'Occasionally Alston takes an active part in determining problems of giving and taking weight - often he asks if certain things are possible and often he allows the dancers to sort out the problems themselves, although he never allows them to deviate from his vision'. DANCERS' INITIATIVE : 'the dancers may ask him if they can try something and he will allow it if it produces the right effect'. DANCERS' ABILITY : 'it is the dancer who must fill in the shapes and the dynamic - Alston demonstrates minimally, although he gives detailed verbal instructions'. '

At the end of Rehearsal 9, June 11, 1982, Alston's approach is compared with that of North :

'there is far more verbalization than North who tends to demonstrate exactly what he wants with a minimum of speaking.'

Commentary and comparisons of choreographic approach appear at the end of six rehearsal recordings (Rehearsals 3,5, 9, 10, 14 and 15).

The initial attempt to classify the process appears at the end of Rehearsal 7, June 9, 1982 :

' COMMUNICATION

1. INSTRUCTION (choreographer to dancers) :
verbal, vocal, demonstrate, manipulate, indicate,
encourage, discourage.
2. REACTION (dancers to choreographer) :
verbal, action, contact, adjustments to music,
adjustments to space.

MATERIAL (DANCE)

1. Detail categories (DC1, DC2, DC3) .
2. Aspects of movement : body shape, floor
pattern, timing dynamic, level, rhythm.
3. Progression : invent, repeat, develop, change,
polish. '

6.2 Analysis of Charts

During the stage of recording the researcher developed the chart format which was amended eight times. The third, fourth and eighth versions were used to record the rehearsals of Edgar Newman in December, 1983 (Version 3), Richard Alston and Ian Spink in April and August, 1984 (Version 4) and Richard Alston and Emlyn Claid in September, 1985 and January, 1986 (Version 8).

The following analysis covers two areas : the design of the charts; and each chart version in the light of the word changes it underwent during the course of the study.

6.2.1 The Design of the Charts

The researcher's original design concept of three main columns corresponding to the three main components of rehearsal transactions, divided into sub-columns and again into categories corresponding to the activities involved in transactions, remains constant throughout the

eight chart versions. Only the number of sub-columns and categories changes.

Equally constant is the institution of heavy horizontal lines dividing main headings from sub-headings, sub-headings from categories and categories from the recording space, as well as heavy vertical lines dividing off the main and sub-columns. From the fourth chart version onward light horizontal lines are added to divide the recording space into small rectangles, for more accurate recording.

The decision to use diagonal lines to separate categories was a practical one. Diagonal intervals are a compromise between saving space on the chart and promoting proficient scanning with a minimum of adjustments, such as continual tilting of the head or turning of the page in order to read the categories.

The outer edges of the eighth chart version are diagonally aligned with the category divisions. This was instituted in order to make space for a 'comments' column and the factual data required for recording.

The order of the columns (first WORKING MODE, second COMMUNICATE and third FORM), was the result of the identification of a unique order which apparently dictates the course of rehearsal transactions. No chronological sequence of events exists in the choreographic process. There is no prescribed procedure, and every choreographer works differently. However, there is a certain logic that manifests itself, and which can best be described as a 'logic of synchrony', since it derives from the ongoing synchronistic unity so characteristic of the process. This logic, whilst deceptively permitting the initial detection of transactions through the observation of communication activities, dictates that they be simultaneously analysed and recorded according to a particular sequence. By recording rehearsal transactions, first according to their working mode component, second

to their communication component, and third to their forming component, maximum recording proficiency is achieved. Consequently all eight chart versions comprise the same column sequence, regardless of any alterations in the sequences of sub-columns or categories.

The lettering of words on all the chart versions is in the upper case (chosen originally for its clarity), decreasing in size from the largest for main headings to the smallest for categories (For a diagram showing the Basic Chart Design see Figure 5).

6.2.2 The Words of the Chart

With the creation of each new chart version changes in main headings, sub-headings and categories were effected.

In this analysis the words of each chart version are listed and the changes that were made in each version are extracted and explained.

For purposes of convenience all data in this analysis is tabulated. For definitions of words refer to 'Glossary of Terms', Appendix B.

WORD ANALYSIS OF CHART VERSION 1

MAIN HEADINGS	SUB-HEADINGS	CATEGORIES
WORKING MODE		
COMMUNICATION	INSTRUCTION	vocal verbal manipulate indicate reinforce demonstrate
	REACTION	follow copy interpret clarify discussion no change
	ADJUST/ INTERPRET	duration dynamic focus body-shape space-shape performance factors
BUILDING MOVEMENT	DEVISING	
	ORGANIZING	repetition variation manipulation retrograde isolation reinforce complement oppose counting cues dynamic body rhythm

cont.

Word Analysis of Chart Version 1 (cont.)

MAIN HEADINGS	SUB-HEADINGS	CATEGORIES
		location direction level change of front size

WORD ANALYSIS OF CHART VERSION 2

MAIN HEADINGS	SUB-HEADINGS		CATEGORIES
WORKING MODE			
COMMUNICATION	INSTRUCTION		vocal verbal-factual verbal-imagistic indicate manipulate demonstrate-gist demonstrate-exactly reinforce countermand
	REACTION		follow copy interpret clarify discuss no change
FORMING	DEVisING	WHO	on self on dancer(s)
		WHAT	body shape studio space timing
	ADJUSTING/ INTERPRETING		duration dynamic tempo focus body shape studio space
	ORGANISING		repeat retrograde invert contrast condense/expand shape isolate

cont.

Word Analysis of Chart Version 2 (cont.)

MAIN HEADINGS	SUB-HEADINGS	CATEGORIES
		set or change level set or change floor pattern set or change focus set or change front set or change tempo set or change rhythm set or change dynamic use counts use accompaniment cues use cues from dancers

WORD ANALYSIS OF CHART VERSION 3

MAIN HEADINGS	SUB-HEADINGS	CATEGORIES
WORKING MODE		
COMMUNICATION	INSTRUCTION	vocal verbal-factual verbal-imagistic demonstrate gist demonstrate exactly indicate manipulate reinforce countermand
	REACTION	follow copy interpret clarify discuss no change
FORMING	DEVISING	WHO on self on dancers
		WHAT body shape studio space timing
	ORGANIZING	repeat retrograde invert contrast condense/expand shape isolate set or change level set or change floor pattern set or change focus set or change front set or change tempo

cont.

Word Analysis of Chart Version 3 (cont.)

MAIN HEADINGS	SUB-HEADINGS	CATEGORIES
		set or change rhythm set or change dynamic use counts use accompaniment cues use cues from dancers
	ADJUSTING/ INTERPRETING	duration dynamic tempo focus body shape studio space

WORD ANALYSIS OF CHART VERSION 4

MAIN HEADINGS	SUB-HEADINGS		CATEGORIES
WORKING MODE			
COMMUNICATION	INSTRUCT		vocal verbal-factual verbal-imagistic demonstrate gist demonstrate exactly indicate manipulate reinforce countermand
	REACT		follow copy interpret clarify discuss watch listen no change
FORM	DEVISE	WHO	self dancer(s)
		WHAT	body shape studio space timing
	ORGANIZE		repetition contrast isolation body shape size of shape steps weight contact level floor pattern focus front

cont.

Word Analysis of Chart Version 4 (cont.)

MAIN HEADINGS	SUB-HEADINGS	CATEGORIES
		tempo rhythm dynamic counts accompaniment cues cues from dancers
	ADJUST/ INTERPRET	duration dynamic tempo focus body shape studio space accident

WORD ANALYSIS OF CHART VERSION 5

MAIN HEADINGS	SUB-HEADINGS		CATEGORIES
WORKING MODE			
COMMUNICATE	INSTRUCT		vocal verbal-factual verbal-imagistic demonstrate gist demonstrate exactly indicate manipulate reinforce countermand
	REACT		copy follow clarify interpret watch listen discuss no change
FORM	DEVISE	WHO	self dancer(s)
		WHAT	body shape studio space timing
	ORGANIZE		phrasing repetition contrast isolation body shape size of shape steps weight contact level

cont.

Word Analysis of Chart Version 5 (cont.)

MAIN HEADINGS	SUB-HEADINGS	CATEGORIES
		floor pattern focus front tempo rhythm dynamic counts accompaniment cues cues from dancers
	ADJUST/ INTERPRET	duration dynamic tempo focus body shape studio accident

WORD ANALYSIS OF CHART VERSION 6

MAIN HEADINGS	SUB-HEADINGS	CATEGORIES	OTHER INFORMATION
WORKING MODE			
COMMUNICATE	INSTRUCT	vocal verbal-factual verbal-imagistic demonstrate gist demonstrate exactly indicate manipulate reinforce countermand notes	NO. OF DANCERS COMMENTS
	REACT	copy follow clarify interpret watch listen discuss adjust accident	
FORM	DEVISE	on self on dancer(s)	
	ORGANIZE	phrasing repetition contrast unison isolation body shape size of shape steps weight contact level	
			cont.

Word analysis of Chart Version 6 (cont.)

MAIN HEADINGS	SUB-HEADINGS	CATEGORIES	OTHER INFORMATION
		floor pattern focus front direction entrance exit tempo rhythm dynamic counts accompaniment cues cues from dancers	

WORD ANALYSIS OF CHART VERSION 7

MAIN HEADINGS	SUB-HEADINGS	CATEGORIES	OTHER INFORMATION
WORKING MODE		external setting internal setting(P) internal setting(I) block mask run - no accompaniment run - accompaniment alter/change practise improvise/ experiment reconstruct tidy take or refer to notes	NO. OF DANCERS COMMENTS
COMMUNICATE	INSTRUCT	vocal verbal-factual verbal-imagistic demonstrate exactly demonstrate gist indicate manipulate reinforce countermand	
	REACT	copy follow clarify interpret watch listen discuss adjust accident	

cont.

Word Analysis of Chart Version 7 (cont.)

MAIN HEADINGS	SUB-HEADINGS	CATEGORIES	OTHER INFORMATION
FORM	DEVISE	on self on dancer(s)	
	ORGANIZE	phrasing repetition contrast unison isolation body shape size of body shape steps weight contact level spacing floor pattern focus front direction entrance(s) exit(s) tempo rhythm dynamic counts accompaniment cues cues from dancers	

WORD ANALYSIS OF CHART VERSION 8

MAIN HEADINGS	SUB-HEADINGS	CATEGORIES	OTHER INFORMATION
WORKING MODE		external setting internal setting(P) internal setting(I) block mark run - no accompaniment run - accompaniment alter/change practise improvise/ experiment reconstruct tidy take or refer to notes	NO. OF DANCERS COMMENTS Space for : date rehearsal day no. of dancers title of dance name of choreographer
COMMUNICATE	INSTRUCT	vocal verbal-factual verbal-imagistic demonstrate exactly demonstrate gist indicate manipulate reinforce countermand	
	REACT	copy follow clarify interpret watch listen discuss adjust accident	

cont.

Word Analysis of Chart Version 8 (cont.)

MAIN HEADINGS	SUB-HEADINGS	CATEGORIES	OTHER INFORMATION
FORM	DEVISE	on self on dancer(s)	
	ORGANIZE	phrasing repetition contrast unison isolation body shape size of body shape steps weight contact level spacing floor pattern focus front direction entrance(s) exit(s) tempo rhythm dynamic counts accompaniment cues cues from dancers	

CHANGES IN WORDS FROM CHART VERSION 1 to CHART VERSION 2

<u>CHANGE</u>	<u>REASON FOR CHANGE</u>
<u>M A I N H E A D I N G S</u>	
<u>BUILDING MOVEMENT</u> becomes <u>FORMING</u>	The phrase 'building movement' is first coined during the note taking stage of recording, to express the activities of devising and organizing movement material. It is used in the first chart version in order to convey the idea of structuring phrases and sequences in the creation of a dance. However, by the second chart version, the researcher is striving for concision in wording and, consequently, the word FORMING is substituted which, in addition to implying 'structuring', also implies 'shaping'.

S U B - H E A D I N G S

No changes occur

<u>C A T E G O R I E S</u>	
<u>VERBAL</u> in the sub-column <u>ORGANIZING</u> becomes <u>VERBAL/FACTUAL</u> and <u>VERBAL/IMAGISTIC</u>	When composing, the choreographer may give different types of verbal instruction. On the second chart version, the researcher expands the concept of verbal instruction in this way, in order to cover the possibility of either factual or imagistic instructions.
<u>DEMONSTRATE</u> , in the sub-column <u>ORGANIZING</u> becomes <u>DEMONSTRATE-EXACT</u> and <u>DEMONSTRATE-GIST</u>	Some choreographers do not show precisely what they want their dancers to do through exact demonstration, some do. Others use a combination of both precise demonstration and demonstration of the gist of a movement.
<u>COUNTERMAND</u> is added in the sub-column <u>INSTRUCTION</u>	If choreographers praise the work of their dancers, they may also criticize it in order to expand and alter what they have created. The addition of COUNTERMAND under the sub-heading INSTRUCTION balances the category, REINFORCE.

<u>CHANGE</u>	<u>REASON FOR CHANGE</u>
<u>SPACE SHAPE</u> in the sub-column ADJUSTING/INTERPRETING becomes <u>STUDIO SPACE</u>	The phrase 'space shape' is ambiguous. In this context the word 'space' is not specific enough. <u>STUDIO SPACE</u> , on the other hand, refers to a particular space with particular relevance to the activity of rehearsing a dance.
<u>PERFORMANCE FACTORS</u> in the sub-column ADJUSTING/INTERPRETING is deleted	As the study progresses it becomes clear that it would not be possible to monitor the process to include the debut of the dances. Consequently, this category is no longer relevant to recording.
<u>WHO : ON SELF, ON DANCERS</u> and <u>WHAT:BODY SHAPE, STUDIO SPACE, TIMING</u> are added in the sub-column <u>DEVISING</u>	Whilst it is impossible to discern the thoughts of the choreographer while he or she makes up movements, it is certainly possible to observe whether he is devising movements on himself or on his dancers (or, indeed, whether the dancers are devising movements in response to choreographic directives). It may also be possible to detect whether, in devising new material, the dancers or the choreographer is concentrating more on body shape, spatial consideration or timing. At this stage, the researcher considers it wise to cover every eventuality.
<u>REPETITION</u> becomes <u>REPEAT</u> in the sub-column <u>ORGANIZING</u>	This change constitutes the first of many alterations involving the use of the verb, noun, adverb and adjective forms. The dilemma over which form was most appropriate leads the researcher to re-assess words many times. Consequently various words which begin as nouns on one chart version may change to verbs or adjectives and end up in their original noun form by the final chart version. At this point it is thought that all categories falling under the sub-heading <u>ORGANIZING</u> should be verbs in order to convey immediacy and progression.

CHANGE

MANIPULATION in the
sub-column ORGANIZING
is deleted

ISOLATION in the
sub-column ORGANIZING
becomes ISOLATE

REINFORCE in the
sub-column ORGANIZING
is deleted

COMPLEMENT in the
sub-column ORGANIZING
is deleted

OPPOSE in the
sub-column ORGANIZING
becomes CONTRAST

REASON FOR CHANGE

The word MANIPULATION used in this way (to convey the activity of manipulating movement material) is too general. Words in the ORGANIZE sub-column, must convey specific organizational elements.

As for REPEAT.

The word REINFORCE used to convey the activity of strengthening or supporting by an increase in numbers, size etc. is thought to be too theoretical a concept for use in a professional choreographic context as well as too general a term. A choreographer may well increase numbers, size etc. of any aspect of the dance, but these activities should be specifically indicated (e.g. 'increase size of shape' etc.) and not referred to as a type of reinforcement.

The word COMPLEMENT used to convey the activity of implementing something which makes up a whole, is too theoretical a concept for use in a professional choreographic context, and too general a term. A choreographer may have in mind the 'making up of a whole' in using any number of compositional devices, but a researcher cannot be aware of such thoughts through simple observation. Hence, the substitution of 'complement' for the recording of a simple device constitutes subjective interpretation and cannot be considered for effective recording.

OPPOSE has connotations of antagonism, resistance and adversity. In the context of organizing movement material, these emotional connotations only serve to confuse and obscure

CHANGE

OPPOSE cont.

COUNTING in the
sub-column ORGANIZING
becomes USE COUNTS

CUES in the
sub-column ORGANIZING
becomes USE
ACCOMPANIMENT CUES
and USE CUES FROM
DANCERS

DYNAMIC in the
sub-column ORGANIZING
becomes
SET OR CHANGE DYNAMIC

LOCATION and DIRECTION
in the sub-column
ORGANIZING, combine to
become SET OR CHANGE
FLOOR PATTERN

LEVEL in the
sub-column ORGANIZING
becomes SET OR CHANGE
LEVEL

CHANGE OF FRONT in the
sub-column ORGANIZING
becomes SET OR CHANGE
FRONT

REASONS FOR CHANGE

the act of showing striking differences in
shape, space and time elements.

As for REPEAT.

As for REPEAT. Cues can be either aural
or visual. The verb form, as in 'cue
visually' or 'cue aurally', is confusing in
this context. The researcher decides to
specify more fully.

As for REPEAT. As no verb form of the
noun 'dynamic' exists, the researcher adds
'set or change' to make a sentence that
conveys a sense of action, and that covers
both the initial creation of a dynamic, and
the changing of a dynamic. The addition of
'set or change' becomes standard for use with
certain compositional devices, until the fourth
chart version.

LOCATION is not specific enough as it can
mean a particular place anywhere, in or out
of the studio. At this stage of recording it
is thought that LOCATION and DIRECTION
combined convey FLOOR PATTERN.

(DIRECTION is recognized, again, as an
element in its own right by the sixth chart
version).

As for REPEAT and DYNAMIC.

As for REPEAT and DYNAMIC.

CHANGE

SIZE in the sub-column
ORGANIZING becomes
CONDENSE/EXPAND SHAPE

In the sub-column
ORGANIZING, INVERT is
added

In the sub-column
ORGANIZING, SET OR
CHANGE FOCUS is added

In the sub-column
ORGANIZING, SET OR
CHANGE TEMPO is added

REASONS FOR CHANGE

SIZE is too general a term. It could refer to any number of elements (e.g. bodies, space, arm movements etc.). In the context of Chart Version 2, 'size' refers to body shape which, at this point in recording, is referred to simply as 'shape'. The concept of altering size is made more specific by indicating, on the chart, the two choices open to the choreographer (condense or expand).

By the fourth chart version this word has been deleted, due to its inapplicability in recording. The researcher adds it to this chart version without having had any practical experience of using the chart and with the desire to ensure every eventuality of recording is covered.

Previously FOCUS had been included only in the sub-column ADJUST/INTERPRET to convey the dancers' adjustments made in response to a directive from the choreographer. FOCUS is now recognized as an element often employed by the choreographer as part of the organization of movement material.

As for SET OR CHANGE FOCUS.

CHANGES IN WORDS FROM CHART VERSION 2 to CHART VERSION 3

CHANGE

REASON FOR CHANGE

MAIN HEADINGS

No changes occur

SUB - HEADINGS

<u>ADJUSTING/INTERPRETING</u> in the main column FORMING, changes location on the chart so that, having preceded the sub- heading ORGANIZING, it now follows it	The sub-column is moved to occupy the space in which the final stage of recording takes place, because it is thought of as a 'final response' on the part of the dancers in a rehearsal transaction. This change is a result of confusion over the sequence of events in the process. The confusion arises because, at this stage of the investigation, the researcher has not yet fully realized the absence of a chronological sequence of acti- vities in the choreographic process, and that chart recording must be reflective of the simultaneity of activities as opposed to a sequence of activities.
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CATEGORIES

<u>DEMONSTRATE-EXACT</u> in the sub-column INSTRUCTION becomes <u>DEMONSTRATE EXACTLY</u>	Changing EXACT from a noun to an adverb changes this category from a word aggregate to a sentence, rendering it more decipherable and, consequently, more easily recorded on the chart.
--	---

CHANGES IN WORDS FROM CHART VERSION 3 to CHART VERSION 4

<u>CHANGE</u>	<u>REASON FOR CHANGE</u>
<u>M A I N H E A D I N G S</u>	
<u>COMMUNICATION</u> becomes <u>COMMUNICATE</u>	These two alterations constitute an ongoing attempt to find word forms that afford the highest recording proficiency. In the case of the change from COMMUNICATION to COMMUNICATE, the verb form is thought to convey activity and progression. In the case of the change from FORMING to FORM, it is thought that the participle form should be changed to the verb in keeping with COMMUNICATE.
<u>FORMING</u> becomes <u>FORM</u>	
<u>S U B - H E A D I N G S</u>	
In the main column COMMUNICATE, <u>INSTRUCTION</u> becomes <u>INSTRUCT</u> and <u>REACTION</u> becomes <u>REACT</u>	As for changes in main headings.
In the main column FORM, <u>DEVISING</u> becomes <u>DEVISE</u> , <u>ORGANIZING</u> becomes <u>ORGANIZE</u> and <u>ADJUSTING/INTERPRETING</u> becomes <u>ADJUST/INTERPRET</u>	As for changes in main headings.
<u>C A T E G O R I E S</u>	
In the sub-column REACT, <u>WATCH</u> and <u>LISTEN</u> are added	Due to the first use of the chart in recording, a number of new categories are added. Reactions on the part of dancers do not always involve movement. Often they simply stand or sit and watch the choreographer or each other, or listen to instructions or accompaniment.

CHANGE

RETROGRADE and INVERT
in the sub-column
ORGANIZE are deleted

In the ORGANIZE sub-column, REPEAT reverts to REPETITION, CONDENSE/EXPAND SHAPE becomes SIZE OF SHAPE, ISOLATE becomes ISOLATION, SET OR CHANGE LEVEL becomes LEVEL, SET OR CHANGE FLOOR PATTERN becomes FLOOR PATTERN, SET OR CHANGE FOCUS becomes FOCUS, SET OR CHANGE FRONT becomes FRONT, SET OR CHANGE TEMPO becomes TEMPO, SET OR CHANGE RHYTHM becomes RHYTHM, SET OR CHANGE DYNAMIC becomes DYNAMIC, USE COUNTS becomes COUNTS, USE ACCOMPANIMENT CUES becomes ACCOMPANIMENT CUES

REASON FOR CHANGE

These words are useful when describing the experimental activities which often take place in the classroom or workshop. In a professional context, a choreographer might use inversion or retrogression. However, such devices would not be identifiable as such to an observer and would be recognized, alternatively, as multifarious transactions composed of a number of more elemental activities (e.g. set steps; repeat phrase).

These changes are a result of a decision to alter the reading of the chart in order to effect more efficient recording. Changing all the ORGANIZE categories from verbs or sentences to nouns means that the researcher automatically associates the compositional devices which make up forming activities with corresponding communication activities, in recording. (for a full explanation of this change, refer back to Chapter 5).

CHANGE

REASON FOR CHANGE

cont.

and USE CUES FROM
DANCERS becomes CUES
FROM DANCERS

In the ORGANIZE
sub-column BODY SHAPE
is added

In the ORGANIZE
sub-column STEPS is
added

In the sub-column
ORGANIZE, WEIGHT is
added

In the sub-column
ORGANIZE, CONTACT is
added

In the sub-column
ADJUST/INTERPRET
ACCIDENT is added

Through observation the researcher realizes that a high proportion of choreographic transactions involve the creation or organization of 'shape'. It is thought important that shape be specifically conveyed as BODY SHAPE, in this context, as the word 'shape' is too general and could refer to any number of things (e.g. the studio etc.).

Through observation the researcher decides that a word is required that conveys the transfer of weight through movements of the feet.

Through observation the researcher decides that a word is required to convey the giving and taking of weight in partnering as well as activities in which the choreographer specifically instructs dancers with regard to the management of weight (e.g. in falls).

This word is added to convey physical contact between dancers. When used in conjunction with WEIGHT it might denote a lift. If STEPS is added it might denote the giving and taking of weight within the context of a phrase which does not involve a lift.

A word is required to convey incidents in which dancers inadvertently add or create new material which the choreographer approves and decides to keep as part of the dance. At this stage of the study the researcher is uncertain as to where ACCIDENT should go on the chart. It is included in the ADJUST/INTERPRET sub-column because it appears

CHANGE
ACCIDENT cont.

REASON FOR CHANGE
to belong to neither communication nor
forming activities.

CHANGES IN WORDS FROM CHART VERSION 4 to CHART VERSION 5

CHANGE

REASON FOR CHANGE

M A I N H E A D I N G S

No changes occur

S U B - H E A D I N G S

No changes occur

C A T E G O R I E S

In the sub-column
ORGANIZE, PHRASING
is added

A word is required to convey the divisions
of movement within a dance.

CHANGES IN WORDS FROM CHART VERSION 5 to CHART VERSION 6

CHANGE

REASON FOR CHANGE

MAIN HEADINGS

No changes occur

SUB - HEADINGS

In the main column FORM,
ADJUST/INTERPRET is
deleted

The researcher realizes that adjustments and interpretations on the part of the dancers throughout the rehearsal period can be recorded adequately by indicating combinations of appropriate categories from the remaining columns on the chart. (For a full explanation of this change refer back to Chapter 5).

CATEGORIES

In the sub-column
INSTRUCT, NOTES is
added

Sometimes choreographers refer to notes during rehearsals. At this stage of the study the researcher is uncertain about which sub-column NOTES should belong to. It is included in the sub-column INSTRUCT because it seems most closely associated with communication activities on the part of the choreographer (e.g. the choreographer most often refers to notes just prior to giving an instruction).

In the sub-column REACT,
NO CHANGE is deleted

Through observation the researcher discovers that this category is redundant since it is automatically covered in the course of recording combinations of other categories, which contribute to the ongoing activity of the process. (e.g. It would be superfluous to record NO CHANGE if the choreographer corrected a mistake and the dancers did not respond because, in this case, the choreographer would object and demand results or use another approach to get them.

<u>CHANGE</u>	<u>REASON FOR CHANGE</u>
NO CHANGE cont.	COUNTERMAND would be recorded, followed by the recording of the consequent approach).
In the sub-column REACT, <u>ADJUST</u> is added	This word is a direct transfer from the former sub-heading ADJUST/INTERPRET. ADJUST is now regarded as a reaction on the part of the dancers to instructions and the use of devices by the choreographer.
In the sub-column REACT, <u>ACCIDENT</u> is added	Previously part of the sub-column ADJUST/INTERPRET, ACCIDENT is now recognized as a reaction on the part of the dancers to an instruction given by the choreographer. By including it in the sub-column REACT, it can be correlated easily to other aspects of the process. (e.g. When ACCIDENT is indicated on the chart the researcher can also indicate what the accident comprises - steps, dynamic, counts etc.).
In the sub-column DEVISE, <u>BODY SHAPE</u> , <u>STUDIO SPACE</u> and <u>TIMING</u> are deleted	Through observation the researcher discovers that the only difference between devising and organizing, as depicted on the chart, is that DEVISE refers to new movement material alone. Alternatively, the categories of the ORGANIZE sub-column cover compositional devices which apply to any movement material, newly created or not. It is, therefore, unnecessary to record categories which already appear in the ORGANIZE sub-column and which serve to specify any aspect of newly created movement adequately.
In the sub-column ORGANIZE, <u>DIRECTION</u> is added	A choreographer often indicates a direction in reference to travelling or focus. Direction does not always relate to floor pattern.
In the sub-column ORGANIZE. <u>ENTRANCE(S)</u> and <u>EXIT(S)</u> are added	Entrances and exits are dealt with continually throughout rehearsals and must be indicated separately in recording.

CHANGES IN WORDS FROM CHART VERSION 6 to CHART VERSION 7

<u>CHANGE</u>	<u>REASON FOR CHANGE</u>
<u>M A I N H E A D I N G S</u>	
No changes occur	
<u>S U B - H E A D I N G S</u>	
No changes occur	
<u>C A T E G O R I E S</u>	
In the sub-column <u>ORGANIZE</u> , <u>SPACING</u> is added	A category to cover activities which involve distance (e.g. distance between dancers or between dancers and props or the edge of the space) and the shape of the space required.
In the main column <u>WORKING MODE</u> , the following thirteen cate- gories are added : <u>EXTERNAL SETTING</u> , <u>INTERNAL SETTING (P)</u> , <u>INTERNAL SETTING (I)</u> , <u>BLOCK</u> , <u>MARK</u> , <u>RUN-NO ACCOMPANIMENT</u> , <u>RUN-ACCOMPANIMENT</u> , <u>ALTER/CHANGE</u> , <u>PRACTISE</u> , <u>IMPROVISE/EXPERIMENT</u> , <u>RECONSTRUCT</u> , <u>TIDY</u> , <u>TAKE OR REFER TO NOTES</u>	The researcher decides that the <u>WORKING MODE</u> column must be divided into specific categories in keeping with the rest of the chart in order to effect efficient recording. Each category covers a different aspect of the manner in which communication and forming activities take place. <u>EXTERNAL SETTING</u> , <u>INTERNAL SETTING (P)</u> and <u>INTERNAL SETTING (I)</u> are all communi- cation modes (refer back to Chapter 4 for full details). The remaining ten categories are forming modes which, with the exception of <u>RUN-NO ACCOMPANIMENT</u> and <u>RUN-ACCOMPANIMENT</u> , can also cover communi- cation activities. (For example, if the choreographer is altering a phrase by demonstrating it exactly, giving factual verbal instructions using straightforward descriptions of movements with regard to body shape and rhythm, and the dancers are copying him or her, the chart should indicate <u>EXTERNAL SETTING</u> [for straightforward description] and <u>ALTER/CHANGE</u> under <u>WORKING MODE</u> ; <u>DEMONSTRATE EXACTLY</u> and <u>VERBAL FACTUAL</u> under <u>INSTRUCT</u> ; <u>COPY</u> under <u>REACT</u> ; and <u>BODY SHAPE</u> and <u>RHYTHM</u> under <u>ORGANIZE</u> .

CHANGE
SIZE OF SHAPE, in the
sub-column ORGANIZE,
becomes SIZE OF BODY
SHAPE

REASON FOR CHANGE
'Shape' is too general a term and could
refer to any number of things (e.g. the
studio, the shape of a floor pattern etc.) .
It is, therefore, specified as a 'body shape'.

CHANGES IN WORDS FROM CHART VERSION 7 to CHART VERSION 8

<u>CHANGE</u>	<u>REASON FOR CHANGE</u>
In the final chart design, space is allocated for the following words :	If the chart is to work at its most efficient, it must be self-contained. Hence a space is allocated for this factual data.
<u>DATE</u>	
<u>REHEARSAL DAY</u>	
<u>NUMBER OF DANCERS</u>	
<u>TITLE OF DANCE</u>	
<u>NAME OF</u>	
<u>CHOREOGRAPHER</u>	

CONCLUSION

When the current investigation was initially embarked upon, the researcher's interest lay, simply, in approaching an understanding of the working methods of specific choreographers.

Although some difficulties were anticipated, including scheduling problems and, indeed, tackling the exacting complexities of observing rehearsals, just how profoundly these difficulties were to affect the course of the study never could have been foreseen.

With the precepts of ethnographic research methods clearly in mind the researcher entered the rehearsal setting and proceeded empirically, notebook and tape recorder in hand. Observation and data-gathering embarked upon, it soon became evident that the conventional data-gathering methods chosen to record rehearsal proceedings (notes, drawings, audio-taping) were wholly unequal to the task of capturing the complexities of composing dances. The researcher was forced to recognize that, if the working methods of any individual choreographer were to be studied, there first had to exist an appropriate method by which to study them.

Whilst the research methods of ethnography provided a framework for investigation, they did not embody, in themselves, a specific enough recording tool. Inconsistencies in scheduling, interview attainability and observation opportunities soon forced the researcher to confine the efforts of observation and recording to what was made available : a limited number of rehearsals.

These two factors (limitations imposed upon research, and the inadequacy of conventional data-gathering methods) conspired to shift the focus of the entire study. While discovering the working methods

of individual choreographers remained necessary, it ceased to be the object of the investigation and became, instead, the means to an end. Through the observation of individuals, the researcher now hoped to develop a new data-gathering method which could be used recurrently as a recording tool in any choreographic situation.

To this end a tabulated format (a chart) was devised, developed and refined. Into this chart the researcher attempted to inject the basic precepts of ethnographic research methods by incorporating categories and classifications which both arose from a pool of established choreographic knowledge and expressed elemental choreographic activities comprehensible to any dance practitioner. The practicability of its use in eliminating the need for intrusive recording tools (e.g. cameras, tape recorders) guaranteed the continued sanctity of the observed activity, therein promising a more truly representative sample of material for comparative purposes.

As implied in the 'Introduction', the recording chart was never intended as the conclusion of research in this field, but rather as a basis for further research. Given additional time and opportunity, it might be further streamlined, entirely re-vamped or even put on computer.

If the chart were to be used as it stands perhaps its most effective role might be in the training of choreography students to develop their own work and creative potential. For example, in the case of a student who habitually works in one way, if a fellow student were to chart her (his) rehearsals, certain characteristics might be revealed which, if altered, might lead to fresh directions.

APPENDIX A : CHART VERSIONS ONE TO EIGHT

Chart Version 1

[illegible]

Chart Version 2

[illegible]

Chart Version 3

[illegible]

Chart Version 4

[illegible]

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[illegible]

[illegible]

[illegible]

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WORKING MODE		COMMUNICATE		FORM		NAME OF ORGANIZATIONS	COMMENTS
NO. OF DANCERS	STANDARD SCORING	STANDARD SCORING	STANDARD SCORING	DE - VISE	ORGANIZE		
1	1	1	1	1	1		
2	2	2	2	2	2		
3	3	3	3	3	3		
4	4	4	4	4	4		
5	5	5	5	5	5		
6	6	6	6	6	6		
7	7	7	7	7	7		
8	8	8	8	8	8		
9	9	9	9	9	9		
10	10	10	10	10	10		
11	11	11	11	11	11		
12	12	12	12	12	12		
13	13	13	13	13	13		
14	14	14	14	14	14		
15	15	15	15	15	15		
16	16	16	16	16	16		
17	17	17	17	17	17		
18	18	18	18	18	18		
19	19	19	19	19	19		
20	20	20	20	20	20		
21	21	21	21	21	21		
22	22	22	22	22	22		
23	23	23	23	23	23		
24	24	24	24	24	24		
25	25	25	25	25	25		
26	26	26	26	26	26		
27	27	27	27	27	27		
28	28	28	28	28	28		
29	29	29	29	29	29		
30	30	30	30	30	30		
31	31	31	31	31	31		
32	32	32	32	32	32		
33	33	33	33	33	33		
34	34	34	34	34	34		
35	35	35	35	35	35		
36	36	36	36	36	36		
37	37	37	37	37	37		
38	38	38	38	38	38		
39	39	39	39	39	39		
40	40	40	40	40	40		
41	41	41	41	41	41		
42	42	42	42	42	42		
43	43	43	43	43	43		
44	44	44	44	44	44		
45	45	45	45	45	45		
46	46	46	46	46	46		
47	47	47	47	47	47		
48	48	48	48	48	48		
49	49	49	49	49	49		
50	50	50	50	50	50		
51	51	51	51	51	51		
52	52	52	52	52	52		
53	53	53	53	53	53		
54	54	54	54	54	54		
55	55	55	55	55	55		
56	56	56	56	56	56		
57	57	57	57	57	57		
58	58	58	58	58	58		
59	59	59	59	59	59		
60	60	60	60	60	60		
61	61	61	61	61	61		
62	62	62	62	62	62		
63	63	63	63	63	63		
64	64	64	64	64	64		
65	65	65	65	65	65		
66	66	66	66	66	66		
67	67	67	67	67	67		
68	68	68	68	68	68		
69	69	69	69	69	69		
70	70	70	70	70	70		
71	71	71	71	71	71		
72	72	72	72	72	72		

APPENDIX B : TESTS AND TEST RESULTS;
INSTRUCTIONS FOR USING CHART
WITH GLOSSARY OF TERMS

TESTS AND TEST RESULTS

AIM

The current investigation was undertaken and conducted as an initial foray into a new area of dance research. As such it comprises a pilot study whose resultant recording method, it is hoped, might be developed further.

In the light of the experimental nature of the study, and the fact that the result was never intended as a final, finished methodology, the tests were conducted so as to reflect an intermediate, as opposed to final, stage of development.

Consequently, tests were conducted on a small scale toward the latter part of the investigation (on the eighth and final chart version), and were designed, first, to determine whether the recording method, at its present stage of development, could be used by others (aside from the researcher) and, second, to shed light on its efficiency.

METHOD

A group of fifteen 'testers' was recruited, comprising dance students, dance tutors and professional dancers and choreographers.¹

Each tester was given a 'recording pack' containing a set of instructions for using the chart, with a partially completed sample to illustrate, and glossary defining each of the words appearing on the chart, for reference.

The tasks were, first, to read the instructions and comment on

1 As the recording method is expected to be utilized eventually within a dance context (certainly by students and tutors), a pool of dance affiliated 'testers' was chosen.

their comprehensibility and, second, to observe a choreographer¹ in rehearsal, fill out a portion of the recording chart and comment on its usability and efficiency.

RESULTS

Each tester was asked the following five questions :

1. Were the instructions clear ?
2. Did you refer to the glossary and, if so, were the definitions you referred to clear ?
3. Was the sample chart easy to follow ?
4. Did you find the chart efficient to use ? If so, why ?
If not, why ?
5. What suggestions can you make for the improvement of the recording method ?

The results were as follows :

1. 100% of the testers found the instructions clear and easy to understand.
2. 100% of the testers had occasion to use the glossary at least once and found the definition they referred to clear and easy to understand.
3. 100% of the testers found the example chart easy to follow.
4. 100% of the testers found the chart difficult to use at first, but easier to use as they became more practised. 20% of the testers said they found the chart 'hard on the eyes'. 33% said

1 As the recording method is intended for use in a variety of dance contexts (e.g. students in composition classes and rehearsals, tutors composing during lessons and for performances; and professional choreographers in rehearsal), but opportunities to observe are few, the researcher stipulated that the choreographers to be observed need not be professional. In the event, ten student choreographers, three tutors (one composing a combination during a lesson) and two professional choreographers were observed.

they felt that, although using the chart required great concentration, all of the necessary data could be recorded in very short time intervals.

5. The 20% of testers who said the chart was 'hard on the eyes' suggested that a ruler might be used during recording to line up horizontal reading.

CONCLUSIONS

The fact that 100% of the testers found the chart initially difficult to use, but easier to use with practice, indicates that, in common with other types of notation, the recording method requires instruction and practice. If it were to be developed further and subsequently utilized within an educational or professional context a number of training sessions might be advisable.

Whilst 100% of the testers said they understood the instructions and were able to use the chart, subsequent examination of the completed test charts revealed some unexpected results.

In every case the testers had neglected to employ the first three categories of the WORKING MODE column (EXTERNAL SETTING, INTERNAL SETTING - P and INTERNAL SETTING - I). When questioned it emerged that 80% of the testers had looked up the meanings of these words in the glossary, apparently understood them, but found them awkward or difficult to use when observing a choreographer and filling out the chart.

Based on this result, the researcher decided to re-examine the relevance of these categories.

Of all the WORKING MODE categories, EXTERNAL SETTING, INTERNAL SETTING (P) and INTERNAL SETTING (I), alone, refer to verbal instructions from the choreographer. All other WORKING

MODE categories refer to actions (e.g. MARK, ALTER/CHANGE etc.).

Because, in recording EXTERNAL SETTING is ticked in conjunction with the INSTRUCTION category, VERBAL-FACTUAL and INTERNAL SETTING (P) and INTERNAL SETTING (I) are ticked in conjunction with the INSTRUCTION category, VERBAL-IMAGISTIC, the researcher decided to compare the glossary definitions of each of the above WORKING MODE categories with its corresponding INSTRUCTION categories.

The glossary definition of EXTERNAL SETTING is the following:

'A communication framework in which the choreographer uses straightforward description of movements (e.g. walk, bend down) or specific dance terms (e.g. arabesque, pirouette), keeping the transaction factual and drawing on objective and, therefore, 'external' movement knowledge. '

Compare this with the definition of VERBAL-FACTUAL :

'A communication activity in which the choreographer gives factual directives with no physical or imaginative imagery. '

The glossary definition of INTERNAL SETTING (P) and INTERNAL SETTING (I) are the following :

'A communication frame work in which the choreographer communicates physical images which require subjective or 'internal' interpretation from the dancers (e.g. 'make the turn come out of the contraction', 'let the back lead into the fall'). The 'P' stands for 'physical'.

'A communication framework in which the choreographer communicates non-physical images which require subjective or 'internal' interpretation from the dancers (e.g. 'flat like a table-top', 'as light as a feather'). The 'I' stands for 'imaginative'.

Compare these with the definition of VERBAL-IMAGISTIC :

'A communication activity in which the choreographer gives directives which involve either physical or imaginative imagery or both. '

The following four conclusions were drawn from their re-examination:

1. 'Internal', 'external' and 'setting' are confusing terms which require further definition before they are instantly useable in recording.
2. The difference between 'physical' and 'imaginative' imagery, whilst probably requiring further definition before they are instantly useable on the chart are, nevertheless, necessary for accurate

recording.

3. 'Factual' and 'imagistic' are readily comprehensible terms, easily recognized and instantly useable in recording.

Consequently, when they appear in association on the chart with 'VERBAL' the phrases formed (VERBAL-FACTUAL, VERBAL-IMAGISTIC) are self-explanatory.

4. The recording of verbal instruction activities could be simplified and clarified as follows :

The WORKING MODE categories of EXTERNAL SETTING, INTERNAL SETTING (P) and INTERNAL SETTING (I) are deleted.

The INSTRUCT category VERBAL-IMAGISTIC is split into two new categories, VERBAL-IMAGISTIC (P) and VERBAL-IMAGISTIC (I) and remain in the INSTRUCT sub-column alongside the category VERBAL-FACTUAL.

The glossary definition of EXTERNAL SETTING merges with the definition of VERBAL-FACTUAL to become the following :

'VERBAL-FACTUAL - A communication activity in which the choreographer gives directives by using straight-forward description of movements (e.g. walk, bend down) or specific dance terms (e.g. arabesque, pirouette), keeping the transaction factual and drawing on objective knowledge. '

The glossary definition of INTERNAL SETTING (P) merges with the definition of VERBAL-IMAGISTIC to become the following :

'VERBAL-IMAGISTIC (P) - A communication activity in which the choreographer gives directives by using physical images which require subjective interpretation from the dancers (e.g. make the turn come out of the contraction, let the back lead into the fall). The 'P' stands for 'physical'. '

The glossary definition of INTERNAL SETTING (I) merges with the definition of VERBAL-IMAGISTIC to become the following :

'VERBAL-IMAGISTIC (I) - A communication activity in

which the choreographer gives directives by using non-physical images which require subjective interpretations from the dancers (e.g. flat like a table-top, as light as a feather). The 'I' stands for 'imaginative'.

By amalgamating the above glossary definitions and by making the above alterations to the chart, the recording method becomes more streamlined and efficient. Verbal instruction categories become entirely autonomous and self-explanatory allowing the user to record them without the unnecessary and time-consuming step of deciding on a corresponding WORKING MODE category.

The following conclusion concerning the systemization of rehearsal activities and the development of the recording method can be drawn from the tests :

Whilst the indication of WORKING MODE categories are necessary for the further clarification of FORMING activities in recording, it is not necessary for the further clarification of COMMUNICATION activities.

INSTRUCTIONS FOR USING CHART

WHAT IS IT ?

The purpose of the chart is to enable an observer to efficiently isolate, organize and accurately record all the activities that transpire during the course of creating a dance. It is not concerned, as conventional dance notation is, with what is being created (e.g. a series of steps and movements in a particular spatial and temporal arrangement). Its purpose is to record how the dance is being created. It records not the product but the process.

HOW DOES IT WORK ?

The most difficult aspect of observing and recording the choreographic process is that, during a rehearsal, so much occurs so quickly. Although the observer may understand what is transpiring he would find it impossible to isolate the elements of the process quickly enough to record them accurately. The chart organizes this apparent jumble of activity by providing a number of ready-made 'categories' arranged in a manageable order to be ticked when and if the observer requires them. A 'comments' column is provided in case something arises which is not covered by the categories.

If you refer to the chart you will see that it is arranged under three main headings : WORKING MODE, COMMUNICATE and FORM. Each of these headings represents a broad 'layer of activity'.

Two of the headings (COMMUNICATE and FORM) are further divided into sub-headings (INSTRUCT, REACT, DEVISE and ORGANIZE) to give the observer a more detailed breakdown of activity. Each of the headings and sub-headings are divided into categories in which all the details of what transpires can be recorded.

HOW IS IT USED ?

Let's take a typical example of what can occur in the space of, for example, three minutes. First let us describe the situation and then relate how it would be recorded on the chart.

Imagine that it's the 9th day of rehearsals and you have been observing and recording for 30 minutes. There are eight dancers altogether in the dance, but just at this moment only five are present. The choreographer is working with three and two are practising a difficult lift in the corner of the studio.

First, the choreographer demonstrates a phrase, making sharp little noises which are rhythmically similar to the music he has chosen. The dancers watch him. You, the observer, recognize he has used the phrase before. It is clear that he is not quite happy with it and he begins to change part of the shape of it. The dancers begin to follow him when he suddenly breaks off and says, "Yes, that's it! I want the whole thing much bigger and rounder, like a huge air-borne balloon! And make the fall much lighter!" The dancers mark through the phrase, interpreting as they go. He seems to like it since he keeps smiling and nodding his head. "Yes!" he shouts. He then puts the music on, the dancers perform the whole phrase and he indicates pleasure.

Now refer to the chart. When you arrived you recorded the date and day number of the rehearsal, the number of dancers involved in the whole dance, the name of the choreographer and the title of the dance, if known.

Now you record that there are two dancers (under the category NO. OF DANCERS) practising on their own (PRACTISE under the heading WORKING MODE) and their practising has to do with WEIGHT and CONTACT (under the sub-heading ORGANIZE). You may, if you

Example Chart

DATE:		ALPHANUMERIC:		NO. OF DANCERS:		TITLE OF DANCE:		NAME OF UNBROKEN:		COMMENTS:	
FORM		ORGANIZE		REACT		INSTRUCT		WORKING MODE		COMMENTS	
1	2	3	4	5	6	7	8	9	10	11	12
13	14	15	16	17	18	19	20	21	22	23	24
25	26	27	28	29	30	31	32	33	34	35	36
37	38	39	40	41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72
73	74	75	76	77	78	79	80	81	82	83	84
85	86	87	88	89	90	91	92	93	94	95	96
97	98	99	100	101	102	103	104	105	106	107	108
109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132
133	134	135	136	137	138	139	140	141	142	143	144
145	146	147	148	149	150	151	152	153	154	155	156
157	158	159	160	161	162	163	164	165	166	167	168
169	170	171	172	173	174	175	176	177	178	179	180
181	182	183	184	185	186	187	188	189	190	191	192
193	194	195	196	197	198	199	200	201	202	203	204
205	206	207	208	209	210	211	212	213	214	215	216
217	218	219	220	221	222	223	224	225	226	227	228
229	230	231	232	233	234	235	236	237	238	239	240
241	242	243	244	245	246	247	248	249	250	251	252
253	254	255	256	257	258	259	260	261	262	263	264
265	266	267	268	269	270	271	272	273	274	275	276
277	278	279	280	281	282	283	284	285	286	287	288
289	290	291	292	293	294	295	296	297	298	299	300
301	302	303	304	305	306	307	308	309	310	311	312
313	314	315	316	317	318	319	320	321	322	323	324
325	326	327	328	329	330	331	332	333	334	335	336
337	338	339	340	341	342	343	344	345	346	347	348
349	350	351	352	353	354	355	356	357	358	359	360
361	362	363	364	365	366	367	368	369	370	371	372
373	374	375	376	377	378	379	380	381	382	383	384
385	386	387	388	389	390	391	392	393	394	395	396
397	398	399	400	401	402	403	404	405	406	407	408
409	410	411	412	413	414	415	416	417	418	419	420

think it's necessary, make a comment (under COMMENTS) to indicate more detail about this or to mention that it is going on at the same time as the main choreographic activity.

That will take only a moment to record and you can then turn your attention to the choreographer. First you record that he is working with three dancers (under NO. OF DANCERS). You then look under the WORKING MODE heading to determine the framework in which the activity is taking place. He seems to be experimenting with a phrase that he is unhappy with so you record IMPROVISE/EXPERIMENT. He is communicating by going through the motions of a phrase and half singing the accents to this movement. You record VOCAL and DEMONSTRATE GIST under the sub-heading INSTRUCT. The dancers are reacting by watching and listening so you record WATCH and LISTEN, under the sub-heading REACT. You then come to the heading FORM and turn your attention to the movement itself. As he is still experimenting with it on himself, you record ON SELF under the sub-heading DEVISE and you note that he is concentrating mainly on the shape of the movement as you record BODY SHAPE under the sub-heading ORGANIZE.

Another few seconds have passed and the dancers have begun to follow his movements. This constitutes a major change in the activity and so you begin to record on another line. In this line the categories recorded are the same as the previous one, except you change the dancers' reaction to FOLLOW. A moment later the choreographer is describing exactly what he wants in terms of associative imagery ('bigger and rounder', 'like an air-borne ballon'). This is another change. So you record, on another line INTERNAL SETTING (I), for associative imagery under the WORKING MODE heading. You also record that he gave them an imagistic instruction (VERBAL-IMAGISTIC) and a

factual instruction - 'make the fall much lighter' - (VERBAL-FACTUAL). You record that the dancers INTERPRET the imagery and CLARIFY the factual instruction, and you also record that the movement has to do with BODY SHAPE ('rounder'), SIZE OF SHAPE ('much bigger'), LEVEL (there's a fall in it) and DYNAMIC (he wants the fall 'much lighter'). You can also record REINFORCE under INSTRUCT because he says he is happy with what they are doing. Also record MARK under the WORKING MODE heading to indicate in what framework the dancers are working.

The three minutes are almost up and when the choreographer plays the music and the dancers dance the phrase you record, in another line, RUN-ACCOMPANIMENT under the WORKING MODE heading and REINFORCE under the INSTRUCT sub-heading, since the choreographer was pleased.

You then go on to the next observation.

GLOSSARY

<u>TERM</u>	<u>DEFINITION</u>
Accident	A dancer(s) inadvertently adding or creating new material which the choreographer approves and keeps as part of the dance.
Accompaniment cues	A part of the process in which the dancers and/or choreographer are working with, discussing or listening to cues from any sound or musical accompaniment.
Adjust	An activity in which the dancers make small adjustments to any aspect of the dance (e.g. shapes, steps, focus), with or without directives from the choreographer.
Alter/change	An activity in which the choreographer alters or changes any aspect of the dance.
Block	A movement framework in which the dancers and/or the choreographer sketch in broad movement phrases or set the overall order of the dance with little or no attention to detail.
Body shape	A part of the process concerned with specific movements making shapes.
Clarify	A communication activity in which the dancers either respond to the choreographer's direct demands for more clarity in any aspect of the dance or clarify the choreographer's inexact spoken or demonstrated instructions.
Communicate	A main heading covering all the aspects of communication between the choreographer and the dancers.
Contact	Any aspect of the dance which involves physical contact (e.g. lifts, touches).
Contrast	A part of the process in which the choreographer incorporates striking difference into any aspect of the dance.

<u>TERM</u>	<u>DEFINITION</u>
Copy	A communication activity in which the dancer(s) duplicate movements or spatial/timing elements, which the choreographer has demonstrated exactly.
Countermand	A communication activity in which the choreographer shows obvious displeasure with or disapproval of any aspect of the process or the dance.
Counts	A part of the process in which the dancers and/or choreographer deal with counting dance or accompaniment phrases.
Cues from dancers	A part of the process in which the dancer(s) and/or the choreographer consider or work with visual cues from within the group.
Demonstrate exactly	A communication activity in which the choreographer performs a movement or phrase in exactly the way he wants it done.
Demonstrate gist	A communication activity in which the choreographer sketches a movement or phrase, expecting the dancers to clarify it.
Devise	A sub-heading covering any new material created during the process. It often proceeds simultaneously with the 'organization' part of the process.
Direction	A part of the process in which the dancer(s) and/or choreographer deal with direction of travelling movement or shape (e.g. upward, downward, diagonally).
Discuss	A communication activity in which any aspect of the process is discussed by either the dancers among themselves or with the choreographer. It can refer, also, to the dancer(s) and/or choreographer discussing something with someone else relevant to the process (e.g. the notator or composer). If this occurs, it must be noted in the 'comments' column.

<u>TERM</u>	<u>DEFINITION</u>
Dynamic	A part of the process in which the dancer(s) and/or the choreographer create or deal with what is known as the 'quality' of movement (e.g. softness, airiness, heaviness).
Entrance	A part of the process in which entrances of one or more performers are dealt with. If this should refer to a performer who is not one of the dancers it should be noted in the 'comments' column.
Exit	As for Entrance.
External setting	A communication framework in which the choreographer used straightforward description of movements (e.g. walk, bend down), or specific dance terms (e.g. arabesque, pirouette), keeping the transaction factual and drawing on objective and, therefore, 'external' movement knowledge.
Floor pattern	A part of the process in which the arrangement of the dance on the floor space is clarified.
Focus	A visual clarification of where the dancers are to look at a given moment in the dance.
Follow	A communication activity in which the dancer(s) proceed with a movement or phrase on which the choreographer demonstrated only the gist or only explained in words.
Form	A main heading covering the making of the dance - both the devising and organizing of the material.
Front	A part of the process in which the dancer(s) and/or choreographer refer to the clarification of orientation in relation to where the audience will be.
Improvise / Experiment	A movement framework in which the dancer(s) and/or choreographer improvise and/or try out new or existing material. In the case of reference to new material, the sub-column 'devise' should also be ticked.

<u>TERM</u>	<u>DEFINITION</u>
Indicate	A communication activity in which the choreographer indicates a movement or spatial element by pointing or gesturing (e.g. pointing in a direction he wants the dancers to run).
Instruct	A sub-column heading covering all the types of directives the choreographer could give.
Internal Setting (I)	A communication framework in which the choreographer communicates non-physical images which require subjective or 'internal' interpretation from the dancers (e.g. flat like a table-top, as light as a feather). The 'I' stands for 'imaginative'.
Internal Setting (P)	A communication framework in which the choreographer communicates physical images which require subjective or 'internal' interpretation from the dancers (e.g. make the turn come out of the contraction, let the back lead into the fall). The 'P' stands for 'physical'.
Interpret	A communication activity in which the dancers, having been given an imaginative or physical image by the choreographer, repeat the movement or phrase interpreting it in their own subjective ways.
Isolation	A part of the process in which the dancer(s) and/or choreographer deal with a specific movement or part of the body.
Level	A part of the process in which the dancer(s) and/or choreographer deal with or create movement in relation to distance from the floor.
Listen	A communication activity in which the dancers, during periods of not dancing, listen to each other, to the choreographer or to the accompaniment.
Mark	A movement framework in which the dancers execute the movements of the choreographer without performing them exactly or execute inexactly, all or any part of the dance, independently of the choreographer.

<u>TERM</u>	<u>DEFINITION</u>
Manipulate	A communication activity in which the choreographer physically moves the body or parts of the body of a dancer to achieve a particular shape or effect a particular movement.
Organize	A sub-heading covering all the choreographic elements and devices that might be used in creating a dance.
Phrasing	A part of the process in which the dancer(s) and/or choreographer create or deal with divisions of movement within the dance.
Practise	A movement framework in which the dancer(s) drill themselves in order to perfect any aspect of the dance.
React	A sub-heading covering the dancer(s)' reactions to the choreographer's directives.
Reconstruct	A part of the process in which the dancer(s) and/or choreographer recall and reincorporate previous aspects of the dance which have been omitted or forgotten. This may proceed with the help of a notator. If so, it must be noted in the 'comments' column.
Reinforce	A communication activity in which the choreographer displays approval of the dance or any part or aspect of it.
Repetition	A part of the process in which the dancer(s) and/or choreographer deliberately repeats any aspect or part of the dance (e.g. a particular movement phrase occurring in the first section, repeated in the last section).
Rhythm	A part of the process in which the dancer(s) and/or choreographer deal with periodical accent and the duration of movements.
Run-Accompaniment	A movement framework in which the dancers perform the whole dance or a section of it with its accompaniment.
Run-no Accompaniment	A movement framework in which the dancers perform as above, but without accompaniment.

<u>TERM</u>	<u>DEFINITION</u>
Size of body shape	A part of the process in which the dancer(s) and/or choreographer contract or expand the size of the movement thereby altering the size of body shape.
Spacing	A part of the process in which the dancer(s) and/or choreographer deal with distance (e.g. distance between dancers, distance between the dancers down-stage and the edge of the stage) or the shape of the space.
Steps	A part of the process in which the dancer(s) and/or choreographer deal with or create movements involving weight changes via the feet.
Take or refer to notes	A working framework in which the dancer(s) and/or choreographer refer to or take notes.
Tempo	A part of the process in which the dancer(s) and/or choreographer deal with speed of movement.
Tidy	A movement/communication framework in which the dancer(s) and/or choreographer 'clean up' any part or aspect of the dance.
Unison	A part of the process in which the dancer(s) and/or choreographer deal with or create movement performed by more than one dancer in precisely the same way.
Verbal-factual	A communication activity in which the choreographer gives factual directives with no physical or imaginative imagery.
Verbal-imagistic	A communication activity in which the choreographer gives directives which involve either physical or imaginative imagery or both.
Vocal	A communication activity in which the choreographer gives directives through sounds (e.g. elongated vowel sounds to communicate extended movements).
Watch	An activity in which the dancers watch the choreographer give physical directives (e.g. demonstrating a movement, indicating a direction).

<u>TERM</u>	<u>DEFINITION</u>
Weight	A part of the process in which the dancer(s) and/or choreographer deal with or create movement involving the use of gravity (e.g. falls, lifts etc.).
Working Mode	A main heading which covers the movement and communication frameworks in which the dancer(s) and choreographer work during a rehearsal.

APPENDIX C : SAMPLE ANALYSIS COMPARING ONE
REHEARSAL OF RICHARD ALSTON
CHOREOGRAPHING CUTTER and
ONE REHEARSAL OF EMLYN CLAUD
CHOREOGRAPHING PIER RIDES

A Comparative Analysis of Richard Alston choreographing
Cutter and Emlyn Claid choreographing Pier Rides

The following analysis is concerned with two rehearsals of comparable length¹, one of Richard Alston choreographing Cutter on September 4, 1985 and the other of Emlyn Claid choreographing Pier Rides on January 8, 1986.

In this instance, the researcher has analysed the incidence of vertical marks. Consequently, the analysis is quantitative.

The following tabulation shows a comparative analysis of the number of times each choreographer operated in a working mode, instructed, received reactions from the dancers, devised or organized his or her movement material.

	RICHARD ALSTON	EMLYN CLAID
WORKING MODE		
External Setting	80	66
Internal Setting (P)	2	0
Internal Setting (I)	0	1
Block	5	0
Mark	3	14
Run-no accompaniment	42	14
Run-accompaniment	9	15
Alter/change	2	1
Practise	9	11
Improvise/experiment	4	2
Reconstruct	0	0
Tidy	0	4
Take or refer to notes	0	0
COMMUNICATE		
<u>Instruct</u>		
Vocal	27	3
Verbal-factual	95	79
Verbal-imagistic	0	3
Demonstrate exactly	28	44

1 Each rehearsal lasted approximately 3 hours.

Demonstrate gist	29	4
Indicate	5	13
Manipulate	4	3
Reinforce	30	4
Countermand	4	0
<u>React</u>		
Copy	24	24
Follow	27	7
Clarify	30	10
Interpret	2	1
Watch	11	4
Listen	12	9
Discuss	22	26
Adjust	4	9
Accident	1	0
FORM		
<u>Devise</u>		
On self	0	14
On dancers	36	4
<u>Organize</u>		
Phrasing	4	10
Repetition	0	4
Contrast	0	0
Unison	1	0
Isolation	16	9
Body shape	60	45
Size of Body shape	2	0
Steps	35	29
Weight	20	4
Contact	11	3
Level	7	9
Spacing	7	1
Floor pattern	5	11
Focus	2	3
Front	2	0
Direction	32	18
Entrance(s)	0	5
Exit(s)	0	2

Tempo	4	1
Rhythm	8	3
Dynamic	14	10
Counts	54	31
Accompaniment cues	0	6
Cues from dancers	0	0

Figure A shows in block graph form, the similarities and contrasts between the two choreographers with regard to their frequency of activity. Similarities disclosed by the graph can be grouped in terms of low incidence (six or fewer times for each choreographer), medium incidence (Between six and twenty times for each choreographer) and high incidence (twenty or more times for each choreographer) with not more than six instances difference for each activity, as follows:

Similarities - low incidence

Category (activity)	RICHARD ALSTON	EMLYN CLAID
---------------------	-------------------	----------------

WORKING MODE

Internal Setting (P)	2	0
Internal Setting (I)	0	1
Block	5	0
Alter/change	2	1
Improvise/experiment	4	2
Reconstruct	0	0
Tidy	0	4
Take or refer to notes	0	0

COMMUNICATE

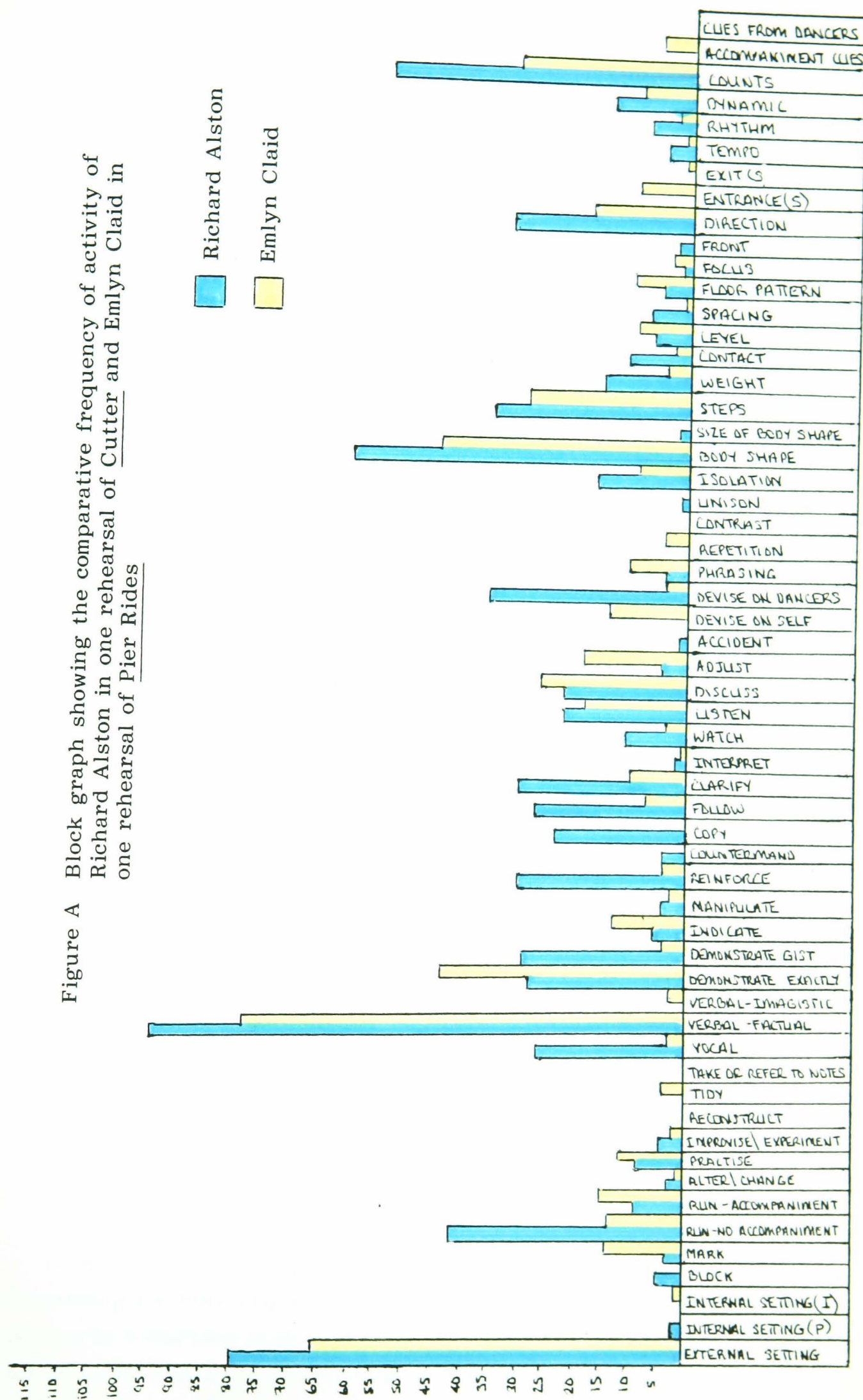
Instruct

Verbal imagistic	0	3
Manipulate	4	3
Countermand	4	0

React

Interpret	2	1
Accident	1	0

Figure A Block graph showing the comparative frequency of activity of Richard Alston in one rehearsal of Cutter and Emlyn Claid in one rehearsal of Pier Rides



	RICHARD ALSTON	EMLYN CLAID
<u>Organize</u>		
Repetition	0	4
Contrast	0	0
Unison	1	0
Size of body shape	2	0
Focus	2	3
Front	2	0
Entrance	0	5
Exit	0	2
Tempo	4	1
Accompaniment cues	0	6
Cues from dancers	0	0
<u>Similarities - medium incidence</u>		
Category (activity)		
WORKING MODE		
Run-accompaniment	9	15
Practise	9	11
<u>React</u>		
Listen	12	9
Adjust	4	9
<u>Organize</u>		
Level	7	9
Floor pattern	5	11
Rhythm	8	3
Dynamic	14	10
<u>Similarities - high incidence</u>		
Category (activity)		
<u>React</u>		
Copy	24	27
Discuss	22	26
<u>Organize</u>		
Steps	35	29

Of a possible 57 categories, the graph shows the same or similar frequency for both choreographers in 35 categories. Low incidence occurs in 8 Working Mode categories, 5 Communicate categories (3 for Instruct and 2 for React) and 11 Form categories (all for Organize).

Medium incidence occurs in 2 Working Mode categories, 2 Communicate categories (both for React) and 4 Form categories (all for Organize). High incidence occurs in 2 Communicate categories (both for React) and 1 Form category (for Organize).

No similarities are shown for the Form categories of Devise.

Contrasts in frequency of activity between the two choreographers, disclosed by the block graph can be grouped in terms of low to medium incidence (under 20 times for the higher frequency and under 12 instances difference for each activity) and high incidence (20 times or more for the higher frequency and over 12 instances difference for each activity) as follows:

Contrasts - low to medium incidence

Category (activity)	RICHARD ALSTON	EMLYN CLAID
WORKING MODE		
Mark	3	14
<u>React & Instruct</u>		
Indicate	5	13
Watch	11	4
<u>Organize</u>		
Phrasing	4	10
Isolation	16	9
Contact	11	3
Spacing	7	1

Contrasts - high incidence

Category (activity)		
WORKING MODE		
External setting	80	66
Run-no accompaniment	42	14
<u>Instruct</u>		
Vocal	27	3
Verbal factual	95	79
Demonstrate exactly	28	44
Demonstrate gist	29	4
Reinforce	30	4

Category (activity)	RICHARD ALSTON	EMLYN CLAID
<u>React</u>		
Follow	27	7
Clarify	30	10
<u>Devise</u>		
Devise - on self	0	14
Devise - on dancers	36	4
<u>Organize</u>		
Body shape	60	45
Weight	20	4
Direction	32	18
Counts	54	31

Of a possible 57 categories, the graph shows contrasting frequency between the choreographers in 22 categories. Low to medium incidence occurs in 1 Working Mode category, 2 Communicate categories (1 for Instruct and 1 for React), and 4 Form categories (all for Organize). High incidence occurs in 2 Working Mode categories, 7 Communicate categories (5 for Instruct and 2 for React, and 6 Form categories (2 for Devise and 4 for Organize).

Overall the graph shows that the highest frequency of extreme similarities (that is, the instances in which differences in frequency are under 6) occur in Working Mode activities, with the lowest frequency of extreme similarities occurring in Form activities. The highest frequency of extreme contrasts (that is, the instances in which differences in frequency exceed 20) occur in Form activities and the lowest frequency in Working Mode activities.

Of the instances of extreme contrasts, the highest differences in frequency between the two choreographers (that is, above 20 instances) occur as follows :

<u>Category (activity)</u>	RICHARD ALSTON	EMLYN CLAID	DIFFERENCE IN FREQUENCY
External setting	80	66	24
Run-no accompaniment	42	14	28
Demonstrate gist	29	4	25
Reinforce	30	4	26
Follow	27	7	20
Clarify	30	10	20
Devise on dancers	36	4	32
Counts	54	31	23

According to the above table the highest contrasts occur in 1 Working Mode activity (Run - no accompaniment), 1 Communicate activity (Reinforce) and 1 Form activity (Devise on dancers).

The analysis shows that during his rehearsal, Richard Alston operated at a higher frequency than did Emlyn Claid during hers, in 38 out of 57 activities (8 Working Mode, 13 Communicate and 17 Form); that the choreographers operated at a similar frequency in approximately 61.3% of activities, but at a contrasting frequency in approximately 38.5% of activities; and that 50% of extreme differences in frequency occurred in Communication activities with 25% of differences in each of Working Mode and Form activities.

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